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ABSTRACT

The second volume of a newsletter for integrating folk music into elementary and secondary social studies, literature, and humanities courses, this publication contains three issues of the newsletter which together offer a compilation of folksongs from various historical periods and cultures. The first issue of this volume contains miscellaneous announcements of folksong books and workshops; a collection of nine folk songs of the Civil War, including background information and instructional suggestions for the teacher; a bibliography of children's books on the Civil War; a description of a new piece of music for teaching about energy; and two checklists of free materials. The section issue contains reader's comments and letters; news of available workshops and materials; a collection of 10 folksongs about the Age of Whaling in New England; a rationale and suggestions for teaching about this historical period; a bibliography of children's and teacher's books on whaling; a free materials checklist; and extension ideas for teaching about whaling. Finally, issue 3, on children's songs, offers an article on lullabyes with notes, words and music for two hush-a-bye songs, an article on the use of folk music in teaching art, with the song, "Apple Pickers Reel," eight songe for preschool and elementary school children, and a bibliography and other information on resources. (LP)

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FOLKSONG IN THE CLASSROOM

A NETWORK OF TEACHERS OF HISTORY, LITERATURE, MUSIC AND THE HUMANITIES - A NEWSLETTER

VOLUME II

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FOLKSONG IN THE CLASSROOM

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Volume II # 1 October-November 1981

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FUND APPEAL

We wish to remind you that it is imperative that we receive your $1.50 for the coming year. This is a minimal amount to pay for what you receive. If *everybody* will send in the small amount, we will be able to continue our publication. This is one responsibility that you, as readers, need to assume without any further reminders from us. If you enjoy the Newsletter and find it helpful, please send in your $1.50 without delay. If you have not paid your $1.50 for 1980-81, please send in $3.00 --- $1.50 for the past year, Volume I and $1.50 for the present year, Volume II.

OUR NEW LOOK

If you are impressed by the newsletter's professional look and the ease with which it can be read, you have J. Calvin Holsinger, Professor of History, and secretary Denise Newell in the History Department at Evangel College of Arts and Sciences, Springfield, Missouri to thank. Dr. Holsinger, who is a member of the Committee on History in the Classroom and Director of Southwest Missouri History Day, has made a wonderful

(continued on page 12)

Yearly Subscription for FOLKSONG IN THE CLASSROOM -- $1.50 for four issues

READERS' COMMENTS AND QUESTIONS FOLLOWED BY EDITORIAL RESPONSE

(Feel free to write directly to these people or to us about any issue raised in the newsletter - it's a vehicle for sharing and learning)

Sandy Behrend, 10 Richford Road
Kendall Park, New Jersey 08824

"As an elementary school art teacher and folk singer as well, I use folk songs a lot to motivate my students for doing 2 and 3-dimensional art work. I find it so valuable because it presents no visible image leaving it all to the students' imagination, i.e. AIKEN DRUM and MARVELOUS TOY by Tom Paxton are two that work so well.

Folksongs such as GROUNDHOG and HOPALONG PETER are fine for seasonal work, and when discussing feelings, DON'T YOU PUSH ME DOWN by Woody Guthrie and Rosalie Sorrel's I'M GONNA TELL are perfect. Almost all good folk songs lend themselves to story illustrations. It's the best way to add excitement. Standing there with a guitar and a good song is worth 3 hours of films and slides.

I use folksongs to calm a group, or work one up as needed; and have even used folk music with children in need of reading skill enrichment during one period in my teaching career."

****

Editorial comment:

We agree wholeheartedly that it's the "visual image" that's so important. As you give the background and sing the song with the students, in each one's head they see a picture - each one's image is different - but it's there and it forms so vividly. Then, give the children paints, crayons, clay, pieces of felt or other material and let them express what they see or how they feel.

Songs pull on the emotions, too, and that is reflected in their art work. Also, poetry and language are enriched and sharpened as they try to express just how they feel or imagine how the hero or heroine of the song is feeling.

The magic is that the song brings the scene and people to life - and the children are responding to real people with feelings, rather than to wooden stick figures from the past.

Also, while it's great to be able to play an instrument, it works just as well if you cannot play an instrument, but just sing the song with the children. The magic is still there.

Linda Russell, Apartment 8C
250 West 99th St., New York, NY 10025

"I'm the balladeer for the National Park Service at Federal Hall. I took your (Scott's) folk music course at Cooperstown a few years ago. Well, I'm still going strong - singing for school children and tourists daily at Federal Hall as well as at related sites like Fort Stanwix or Minuteman. I was thrilled to find your newsletter.

Using folksong in the classroom is an important and exciting concept. When I was in school, we sang folksongs during our music period, but we considered them 'dumb'. I realize now it was because we had no context. There was no historical perspective given. They were just simple tunes with often silly choruses. I had no idea they were speaking to me of the past.

Now, when I sing to children, it's thrilling to see them light up with the understanding of the life of a soldier, the struggle of a farmer, the sorrow of a woman in mourning. They discover that these people of the past were flesh and blood. You just can't get that from history books!"

****

Editorial comment:

If and when you visit New York City, be sure to go down to Wall Street - one of the most exciting and dynamic streets in the world - and stop in at Federal Hall, where Washington was inaugurated as the first President of the U.S., when New York City was the capitol of the new country. Linda will be glad to talk with

you and you'll see how she uses folksongs to captivate her audience.

As Linda puts it so well, it is setting the songs into their historical context - and economic and social as well - that makes them come alive and enables the students to relate to the people they sing about.

Irwin L. Hoffman, 509 Schulte Rd., N.W.
Albuquerque, New Mexico 87107

"I offered a workshop as an aid in the classroom at the regional International Reading Association (in San Antonio) this spring. Interest was great enough so that I kept my small group involved for 3 hours - and I even gave them a break from which they all returned! I began the workshop with "God-damn you, O'Reiley" - to get their attention and it worked."

****

Editorial comment:

Irwin is one of the many teachers around the country who is offering folksong workshops. That is often where you can get help, ideas and song material to use in your classroom.

Ann Sisko, 70 Van Doren Avenue
Somerset, New Jersey 08873

"Last year I taught American History to my 5-6 grade class. When we reached the Revolutionary Period, I read them the book, Rebecca's War. Rebecca lived in Philadelphia and her father was captain of a privateer; the songs "Battles of the Kegs" and "Yankee Privateer" (from Seaport '76 album) were favorites. But far and away the best-liked song was the one Cornwallis's army played at the surrender, "The World Turned Upside Down" (we used the version from National Geographic's album, Rebels and Redcoats). I was amazed to find a year later, students still requesting to sing those songs!

I've found that most children this age have great difficulty with reading from almost any period; but songs from the same period are readily accessible to them. Just to give a recent example, this class had asked me about the Great Depression. Well, we talked about it and a few understood my explanation. But after they listened to "Brother Can You Spare A Dime?" even my least academic student understood how many people must have felt at that time. What more could a teacher ask?"

****

Editorial comment:

Ann's two main points are ones that we have put forth repeatedly -- that once children learn a song, they want to sing it again and again; and each time they learn more about its meaning and significance.

Secondly, that a song - in this case, Brother Can You Spare A Dime - reaches out, and touching them emotionally, helps them to identify intellectually with the song's meaning and how people felt about things. It brings the past alive. A good novel, movie, play or poem does this too, BUT, the added bonus for using a song is that the students are involved. They are not just watching a movie or being read to, or listening - They are singing the song and so they become the people they sing about!!

And it is easier and quicker and more satisfactory to resing a song again and again than it is to reread a book or rewatch a movie or play. It is something that students can do together or on their own. Each time, all of their senses, emotions and feelings are called into play, and their depth of perception is sharpened and increased by each resinging.

Catherine Boesch, Social Studies Dept.
Mandeville High School, 240 Cypress Lane, Mandeville, Louisiana 70448

"Music seems to be a universal language that motivates students and gains their interest, and the music can become a source of inquiry for Social Studies students at the Secondary level.

I have used folk music with my American History classes, particularly in the areas of the Civil War, World Wars I and II and the 1970's. These units seem to be enhanced by the use of music to develop concepts. I plan to write an article on the use of folk music in the teaching of American History and I would like to send it in for your newsletter.

****

Editorial Comment:

As you can see, from the comments of teachers in this issue, folksong can be successfully utilized on all grade levels with impressive results in it's ability to motivate and intellectually stimulate students.

It is much more than just entertainment - if you get the children to sing themselves and if you're not too concerned with the purity of the tonal effects. People sang to express their feelings and to comfort themselves -- not to be on the concert stage. And that is the way we must use folksongs with our students. The songs are for the students to sing because they are beautiful, meaningful and satisfactory to them.

Naturally we "encourage" Catherine to write up her article so that we can print it in these pages.

Jenny Vincent P.O. Box 214
San Cristobal, New Mexico 87564

"Since writing that short article (FOLKSONG, 4th Issue, Vol. I, under the title Folksongs In The Southwest), I have had a nice experinece with 3rd graders in a Santa Fe public school. I sang with them for about an hour and in between songs, we talked about music and songs that we liked and why, and others we did not like and why.

There were 18 children in the group. The teacher (my niece) reported to me that one of the girls who is least "together" with her class work, was really turned on by the songs and responded so well, that perhaps I might have thought she was one of the briger children. The principal of the school was so pleased with the reaction of the children that I have been asked to come back to visit several of the classroom in the Bi-Lingual program primarily, and I'll be returning to spend two days at the school with other grades, K through 6.

Incidentally, the teacher taped the whole hour and she says that the children listen to it with joy over and over again. This is a useful technique, wherever the teacher is a person who will follow up and make the most of the time spent with the children."

****

Editorial comment:

Jenny's idea of the teacher taping when the visitor is in the room with the children singing, is very worthwhile. That way, you can capture the melodies and questions and reponses of the children. You can not only play it over for them, but also for yourself to learn the songs and the technique that your guest used and that seems to work.

Jenny has also been kind enough to send in her own words, "Title of Four Useful Books for Teachers". We reproduce them on the next page with Jenny's comments.

Sally C. Rusher 75 Brook Street
Wellesley, Massachusetts 02181

"My good friend, Bill Bonyon, taught me The Wisconsin Emigrant a few years ago which provide an excellent beginning for a Westward Movement unit. The kids can relate to the argument between husband and wife and can more readily understand why some people moved on while others remained in the East.

Songs like this make history more immediate, but they are also great in English classes. Fifth graders love to write parodies after hearing some. And some classes enjoy composing their own verses to Sweet Betsy From Pike and writing Ohio River type songs."

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Volume I, NOW AVAILABLE IN SINGLE BINDING

Thanks, too, to Dr. Holsinger, the first four issues of FOLKSONG IN THE CLASSROOM 1980-81, are now available in a reduced size, 7 x 8½ bound together. This format will be especially useful to librarians, teachers, and others who wish to show or display the newsletter to their colleagues. In this way, it also makes a handy reference on your shelf. Available from Laurie Seidman for $1.50. We pay postage.

USEFUL RESOURCE MATERIAL OF A GENERAL NATURE FOR CLASSROOM TEACHERS

Prepared by Jenny Vincent San Cristobal, New Mexico 87564

1. SONGS THAT CHANGED THE WORLD	Edited by Wanda Willson Whitman; publ. by Crown Publishers, Inc., New York, 1969. Subtitle: "300 of the Most Influential Songs in the Course of History." 213 pp. Paperback $3.95
2. SONGS OF WORK AND FREEDOM (possibly out of print, and available only in libraries. Worth looking for -- J.V.) *********See below**********	Edited by Edith Fowke and Joe Glazer; publ. by Dolphin Books, Doubleday & Co., Garden City, N.Y., 1960. "100 Favorite Songs of American Workers, complete with music and historical notes." 211 pp. Includes a Record List and a Reading List.
3. VOICES FROM THE MOUNTAINS	Collected and recorded by Guy and Candy Carawan. Publ. by Alfred A. Knopf, N.Y., 1975. 52 songs from life and struggle in the Appalachian South. "The words, the faces, the songs, the memories of the people who live it." Fantastic photographs and historical and social notes about the songs. 232 pp. Paperback $8.95
4. THE WOODY GUTHERIE SONGBOOK	"Complete music and lyrics for 60 original songs, writings, drawings, memorabilia and a pictorial biography of America's great folk hero." Edited by Harold Leventhal and Marjorie Guthrie. Publ. Grosset & Dunlap, N.Y. 253 pp. Guitar chords and piano accompaniment. Paperback $6.95.

Editorial comments: (We love to have our say)

We know #2-4; agree that they are great and in print. We'll try to track down availability of #1.

****We're glad to note that #2 is still available under a slightly changed title -- Songs of Work and Protest as a paperback, publ. by Dover Publications, Inc. 180 Varick St., New York, N.Y. 10014, 1973. Was $3.50 (but maybe a bit higher now).*

****

HAVE SONG - WILL TRAVEL -- Folksong Workshops to be Given by Editors

1981

Sept. 20-23 Caldwell, Idaho - work with gifted, talented High School Senior class, and also present workshops for teachers K-12.

October 10 - New York Outdoor Education Association - Saratoga, N.Y. Use of Folksong In The Study of World Around Us - 1:30-5:00 P.M.

November 8 - New York State Librarians Association - Statler Hilton Hotel N.Y.C. 9:00-10:30 A.M. Folksongs As A Resource For Librarians and Teachers.

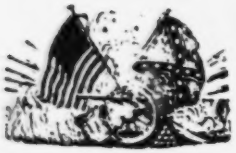
November 23 - Detroit Annual National Council of Social Studies meeting-Cadilac Hotel, 1:30-4:30 P.M. Folksong In The Classroom For A Rebirth of Humanism In The Social Studies.

1982

January 28 New York City - Hilton Hotel Mid-Atlantic Regional Conference for the Social Studies - 1:00 P.M. Folksong & the Survival of the Social Studies & Our Cultural Heritage.

April 1-2-3 New York State - Humanities 12 Conference - The Concord Hotel, Lake Kiamesha, N.Y.

April 26-27 Chicago - 27th Annual Convention, International Reading Association.



SONGS OF THE CIVIL WAR — AN INTRODUCTION

The Civil War produced many songs. Some of these were composed by commercial song writers, but many were written by ordinary people to tell about the struggle in which they were taking part, and to express their feelings about it. Song writing at that time of crisis was an activity that many people, both civilians and soldiers, took part in. For these reasons, many of the songs that they wrote have value for us today. They enable us to study the mid-century ordeal as living history, and to hear the story as written by the people themselves who lived through it. Songs of the Civil War communicate to us, over the years, the authentic voice of that generation of Americans.

Many of these songs are more than simply verse set to music, more than historic documents, valuable though these documents are. Many possess a human and artistic dimension which enable them to rank as poetry of no minor order. Thus, we cherish the best of these songs both as American history and as American literature.

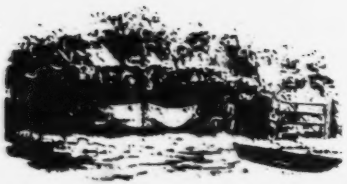
The songs compel students to view the tragedy of the Civil War in a way that confronts their biases and challenges them. It is proper for Northern students to sing Southern songs, and for Southerners to sing the songs of the North. This type of activity helps us to keep in touch with the humanity and the viewpoint of both sides; thus it helps us to realize dimensions of the struggle that we might never have grasped otherwise.

This type of identification, too, with both sides through the songs, enables students to set aside past judgments of right and wrong, and to view the war as a whole -- as a colossal and all-American tragedy. When students come to see these wider dimensions of the war, they face logically the question of 'cause.' What drove the American people, seemingly out of necessity, to confront and slaughter each other? Historically, this is not an easy question to answer, but it certainly has to be raised.

The tragedy of the Civil War and the drama of confrontation is heightened by the fact that both sides sang in the same language, used the same melodies and indeed, carried on not only a military conflict with each other but a musical debate as well.

The 'sound' of history, as conveyed by the songs, is not complete without careful attention to the songs of the slaves and the freed people. The songs which black people sang during the conflict differed both in meaning and in mood from the spirituals and the work songs of slavery days. Black soldiers marched to battle singing of freedom; some of the songs produced by them during the struggle rank with the great freedom songs of modern times. They have a confidence and militancy which communicates something of the real meaning an purpose of the war, of the real meaning of U.S. history itself.

The songs that we present below have been chosen to mirror the range and variety of this great body of materials: recruiting songs, marching and battle songs, sea songs, freedom songs, and the songs of women.



WALKING ON THE GREEN GRASS
AND
YANKEE MAN O' WAR

Our first two songs are recruiting songs -- one for Southern soldiers, the other for Northern sailors.

Recruiting songs both reflected and stimulated the enthusiasm of the young white volunteer on both sides -- Blacks, of course, were not permitted to join the Union army or to fight for the Union cause until the summer of 1862, and in the South it was much later. Both songs, as so many other early recruiting songs, reflected great enthusiasm for the war. People on both sides, evidently, had little concept of the nature and the horror of the cataclysm that was to engulf them. Men flocked to the colors - stars and bars, stars and stripes - happily; it would be a summer campaign, they thought, some excitement, perhaps a little glory, and then it would all be over.

Such was the mood in 1861; neither side had to resort to conscription to raise troops. The volunteers came pouring in.

Walking on the Green Grass is perhaps one of the most lyrical of many recruiting songs of that time. It takes the form of a dialog between the woman who sings the verses and a soldier's chorus that answers her as it marches along. The woman's theme is simple enough: she will not take any man who follows the dull arts of peace, that is ploughman, miller, lawyer. Only a soldier may ask for her hand. The solo, with its simple message endlessly repeated, is answered by the soldier's refrain. The tempo is marked with marching feet and tapping drum.

Yankee Man o' War tells the story of Northern naval recruitment. If the South had the best generals, at least during the earlier part of the struggle, the North controlled the country's navy. This was to prove a decisive factor in the eventual Union victory, for in 1861 Lincoln threw a blockade around Southern shores which remained unbroken till Confederate collapse four years later.

In this song a young man is eager to defend his country's honor by serving on a Yankee warship. Before embarking, he engages in an interesting dialog with his girlfriend, who shows noticeably less enthusiasm for the war than he does. Why rush off? she asks; I'll soon be 21, and be able to marry and receive my 'store,' or dowry. Then we can live happily ever after! The young man brushes this aside. Our country has been insulted, he says, I must defend the U.S., and in this I shall be fighting for you as well.

Yankee Man o' War is a seventeenth century English ballad re-written for the occasion - its original title was *Lowlands of Holland*, sung to the tune that we provide here; and we also give the original lyrics. Readers may compare the two songs for themselves, and see how similar both the songs are, and how different.

WALKING ON THE GREEN GRASS

I would not marry a lawyer,
Who's pleading at the bar,
I'd rather marry a soldier boy
Who wears a Southern star,
Soldier boy, etc.

(CHORUS)

I would not marry a doctor
Who tries to heal the sick,
I'd rather marry a soldier boy
Soldier boy, etc.

(CHORUS)

I would not be a lady
That Southerns call a belle,
I'd rather be a soldier boy
And hear the Yankees yell.
Soldier boy, etc.

(CHORUS)

I would not be a nursemaid
And hear the children squall,
I'd rather be a soldier boy
And face a cannon ball.
Soldier boy, etc.

(CHORUS)

I would not be a miller
Who grinds the people's grain,
I'd rather be a soldier boy
Who walks through wind and rain,
Soldier boy, etc.

(CHORUS)

This song with its lovely melody offers many opportunities for classroom participation. Several girls may sing a verse. All the boys can form the Soldier's Chorus. Drummer and/or castanets player can emphasize the marching rhythm. Tempo of chorus is faster than that of the solo part.

VOCABULARY:

belle - a young marriageable Southern lady
squall --crying and yelling
toiling - working
Southerns - Southerners

THE YANKEE MAN O' WAR

AND

LOWLANDS OF HOLLAND

Em
It was down in yon - der
D Bm Em Bm
mead-ow where I care-less-ly did stray, There
Em D Bm
I be - held a la - dy fair with
Em D Em G
some young sail-or gay. Said he, "My love-ly
D Bm Em
Su - san, I soon shall leave the
Bm Em
shore, For to cross the brin - y
D7 G Em Bm Em
o - cean on the Yan-kee Man o' War."

2. Young Susan she fell weeping, "Young sailor," she did say,
"How can you be so venturesome and throw yourself away?
For by the time I'm twenty-one I shall receive my store,
So Willie, do not venture on the Yankee Man o' War."

3. "O Susan, lovely Susan, the truth to you I'll tell;
The South she has insulted us, the North she knows it well.
I may be crowned with laurels just like some jolly tar;
And I'll face the forts of the rebels on the Yankee
Man o' War."

4. "How can you be so venturesome for to face the Southern foes?
   When they are far in battle, love, they never take a man;
   And from some bloody weapon you might receive a scar,
   So Willie, do not venture on the Yankee Man o' War."

5. "O Susan, lovely Susan, the time will quickly pass;
   Let's go down to the ferryhouse and take the parting glass;
   My shipmates they are waiting to row me from the shore,
   And it's for America's glory on the YanKee Man o' War."

6. The sailor took his handkerchief and tore it into two,
   Saying "Susan, you may keep one half, the other I'll keep for you
   When bullets may surround me and the rebel cannon roar,
   I'll fight for lovely Susan on the Yankee Man o' War."

7. Then a few more words together, then she let go his hand;
   The jolly crew surrounded him and rowed him from the land.
   The sailor waved his handkerchief when far away from shore,
   And Susan blessed her sailor love on the Yankee Man o' War.

VOCABULARY:

briny - salty
venturesome-- bold, wanting adventure
jolly tar - sailor

The Lowlands of Holland

Emi D Bmi
The love that I have cho sen, I'll
Emi Bmi Emi
there with be con tent, The salt sea shall be
D Bmi Emi Bmi Emi
fro sea Be low I do re pent, Re
G D Bmi Emi
pent it shall I nev er Un til the day I
Bmi Emi
die, And the sing ing sea and the
D Bmi Emi Bmi Emi
storm y winds Have par ted my love and me.

My love lies in the salt sea
And I am on the side,
Enough to break a young thing's heart
Who lately was a bride;
Who lately was a bonny bride
With pleasure in her eye,
But the raging sea and the stormy winds
Have parted my love and me.

My love he built a gallant ship,
A ship of noted fame
With four and twenty seamen bold
To box her about the main;
To box her about the main, my boys,
Without a fear or doubt,
'Twas then my love and his gallant ship
Were sorely tossed about.

"Oh daughter, dearest daughter,
What makes you so lament,
Is there never a man in all our town
Can give your heart content?"
"There is no lad in all our town,
No lord nor duke for me,
I never never had but one true love,
And he was drowned at sea."

"There shall no mantle cross my back,
Nor comb go in my hair,
Neither shall coal nor candlelight
Shine in my bower more.
Nor shall I choose another love
Until the day I die,
For I never never had but one true love.

THE BONNIE BLUE FLAG

After *Dixie*, the *Bonnie Blue Flag* was one of the most popular songs of the Confederacy. It was written by a southern sympathizer, Harry MaCarthy. Born in Ireland, MaCarthy was a singer and comic actor. He set his song to a traditional Irish melody, *"The Irish Jaunting Car."* He wrote it in 1861 and sang it to southern troops in his New Orleans audience when he was performing there. Its catchy melody and rousing lines became a perfect marching and recruiting song for the Confederacy. After General Butler took possession of New Orleans for the North, he considered the song so inflamatory and anti-Union that he issued an order proclaiming a twenty-five dollar fine for anyone who played or sang the song, and the publisher was arrested and fined five hundred dollars.

Like many of the Civil War songs, both sides used the same melody, but their own words. Isaac Ball expressed the Union mood in the early months of the conflict with his *Northern Bonny Blue Flag*.

For the melody to this song, see page 19, *Southern Girl's Reply*.

We are a band of brothers and native to the soil,
Fighting for the property we gained by honest toil;
And when our rights are threatened, the cry rose near and far,
"Hurrah for the Bonnie Blue Flag that bears a single star!"

Chorus: Hurrah! Hurrah! for Southern rights, Hurrah!
Hurrah for the Bonnie Blue Flag that bears a single star.

As long as the Union was faithful to her trust,
Like friends and like brethern, kind were we and just,
But now when Northern treachery attempts our rights to mar,
We hoist on high the Bonnie Blue Flag that bears a single star.

First gallant South Carolina nobly made the stand,
Then came Alabama and took her by the hand,
Next, quickly Mississippi, Georgia and Florida,
All raised on high the Bonnie Blue Flag that bears a single star.

Ye men of valor gather round the banner of the right,
Texas and fair Louisiana join us in the fight;
With Davis, our beloved president and Stephens, statesman rare,
We'll rally round the Bonnie Blue Flag that bears a single star.

And here's to brave Virginia, the Old Dominion State,
With the young Confederacy, at length has linked her fate;
Impelled by her example, now other stars prepare,
To hoist on high the Bonnie Blue Flag that bears a single star.

Then here's to our Confederacy, strong we are and brave,
Like patriots of old we'll fight, our heritage to save.
And rather than submit to shame, to die we would prefer,
So cheer for the Bonnie Blue Flag that bears a single star.

Then cheer, boys, cheer, and raise a joyous shout,
For Arkansas and North Carolina, now have both gone out.
And let another rousing cheer for Tennessee be given,
The single star of the Bonnie Blue Flag has grown to be eleven.

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NORTHERN BONNY BLUE FLAG

We're fighting for our Union, we're fighting for our trust
We're fighting for that happy land, where sleeps our father's dust.
It cannot be dissevered, though it cost us bloody wars,
We never can give up the land, were floats the Stripes and Stars.

Chorus: Hurrah! Hurrah! For equal rights, Hurrah! Hurrah for the good old flag, that bears the Stripes and Stars.

"GENERAL LEE"S WOOING"

General Lee's Wooing tells the story of the battle of Antietam Creek on September 17, 1982. This bloody encounter in which thousands of soldiers on both sides were killed in a single day, was a stand-off; but it was nonetheless a decisive battle of the Civil War. It led directly to Lincoln's promulgation of the First Emancipation Proclamation of September 22, 1862. This great event changed the fortunes of war and tipped the balance to the Northern side.

By the summer of 1862 the North had scored a number of victories in the West, had taken New Orleans, but had come nowhere near defeating the South. More than that, its own hour of peril was at hand. Lee blunted McClellan's offensive in the Seven Days' Fight in Virginia, and then launched his own attack. Sweeping northward he defeated Pope at Manassas and placed himself astride the Potomac west of Washington. The world held its breath. If Lee could not be stopped as he headed toward Maryland and Pennsylvania, the end of the war was at hand.

General McClellan rallied the Union forces to meet Lee at Antietam Creek in Maryland. The carnage was horrible, and neither side could rightly claim victory. But Lee suffered a severe check and was obliged to fall back. Lincoln issued his First Emancipation Proclamation five days later. He promised freedom to all slaves in states still in rebellion on January 1, 1863.

Lincoln's decision emerged from the military crisis with which Lee had presented him, and from the fact that the North was facing military defeat. But Emancipation proved to be a master stroke. It provided the North with a crusading cause, rallied the flagging energies of Union suppporters, won the sympathy of the world, and brought tens of thousands of black recruits into an army shaken by ghastly losses. Britain, whose government had been preparing to recognise the Confederacy, and to intervene in the South's behalf, was forced to abandon this plan. Confederate hopes of victory received a crushing blow.

General Lee's Wooing was written by an anonymous soldier following the battle. These verses reveal, as in a flash, the meaning of Antietam Creek. It was indeed a battle worthy of commemoration. These fine verses help to engrave this particular military tragedy vividly upon the student's mind.

(This commentary is reproduced in part from John A. Scott, Ballad of America, page 233.)

OUR NEW LOOK *continued*

contribution to the work of *Folksong In The Classroom* by undertaking the layout and typographical preparation of our Newsletter.

The Newsletter is now truly an interstate project. It is planned and written in New York and Massachusetts, laid out in Missouri, printed in New York and mailed out in New Jersey. This is made possible by the cooperative endeavor of the three colleges.

We would also proudly announce that Anna Fullhart of Uniondale, Indiana and Jenny Vincent Welles of San Cristobal, New Mexico, have both joined our Advisory Panel. Anna is a fourth grade teacher and Jenny a consultant to school districts on bi-lingual programs and Spanish-American songs and culture.

(continued from page 1)

GENERAL LEE'S WOOING

E B7 E
My Mar - y-land, my Mar - y-land, I
F♯m B7 E B7
bring thee pres - ents fine, A diz - zling sword with
E F♯m B7 E
jew-elled hilt, A flask of Bour - bon wine; I
B7
bring thee sheets of ghost - ly white To
G♯ E B7
dress thy brid - al bed, With cur-tains of the
G♯ C♯m F♯m B7 E
pur - ple eve, And gar-lands gor - y red.

My Maryland, my Maryland,
Sweet land upon the shore,
Bring out thy stalwart yeomanry,
Make clean the threshing floor.
My ready wains lie stretching far
Across the fertile plain,
And I among the reapers stand
To gather in the grain.

My Maryland, my Maryland,
I fondly wait to see
Thy banner flaunting in the breeze,
Beneath the trysting tree.
While all my gallant company
Of gentlemen with spurs,
Come tramping, tramping o'er the hills,
And tramping through the furze.

My Maryland, my Maryland,
I feel the leaden rain,
I see the winged messenger,
Come hurling to my brain.
I feathered with thy golden hair,
'Tis feathered now in vain,
I spurn the hand that loosed the shaft
And curse thee in my pain.

My Maryland, my Maryland,
Alas the ruthless day,
That sees my gallant buttonwoods
Ride galloping away;
And ruthless for my chivalry,
Proud gentlemen with spurs,
Whose bones lie stark upon the hills,
And stark among the furze.

General Lee's Wooing

It is set to the lovely German Xams tune, *Tannenbaum.*

We do not know who wrote this fine song, we do not know even if the author was northern or southern in his sympathies. But we think of it as representing the very best in the lyrics and poetry which were produced by the war.

The writer puts the words of his song into the mouth of Robert E. Lee on the occasion of his invasion of Maryland in the summer of 1862. The soldier is likened to a lover: the presents that he brings to his beloved are the grim gifts of war: a sword, the white sheets that symbolize both love and death, and bridal array drenched in blood.

But the wooer meets a harsh rebuff. He feels the bullets in his flesh, he has come to conquer but he rides off in defeat. He and his gallant company, what's left of them, wheel and gallop off, leaving the bodies of their dead to rot among the trees and their gleaming bones to litter the hills.

This poem, this lament, is linked to the Battle of Antietam Creek, which resulted directly in Lincoln's issue of his first Emancipation Proclamation (September 1862), and which provided the North with a war aim - the destruction of slavery. This was a turning point in the struggle. Students *must* grasp the meaning of Antietam Creek if they wish to understand what the Civil War was all about.

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vocabulary: *wain* - cart for the carrying of weapons, provisions

trysting tree - a place where lovers meet

furze - not a misprint for 'firs.' Evergreen shrub with yellow flowers that blankets the countryside in spring (gorse, genista)

Bourbon wine - southern wine

garlands gory red - flowers red with blood

In the second verse, Maryland is invited to bring out all her youth to fight. The author compares the battle to threashing and reaping the grain, but in reality it is Death's scythe that will be the reaper and the youth of Maryland that will be gathered in.

flaunting - blowing proudly or showily
gallant company of gentlemen - southern calvary & soldiers
leaden rain - bullets
gallant buttonwoods - southerners, so named because the buttonwood tree was used to dye their uniforms grey

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Short Bibliography of Civil War Song Books

1) Silber, Irwin, *Songs of the Civil War.* Piano & guitar arrangements by Jerry Silverman. New York: Columbia University Press, 1960. 386 pages. One of the best and most complete collections of songs of the Civil War. Has excellent, detailed historic and background notes to each song, plus a full bibliography.

2) Glass, Paul, *Singing Soldiers: A History of the Civil War In Song* with musical arrangements for piano and guitar by Louis C. Singer and a foreward by John Hope Franklin. New York: Grosset & Dunlap, 1964. 300 pages. Another fine collection of the songs of both sides, with music and introductory notes for each song.

3) Scott, John Anthony, *The Ballad of America: The History of the United States in Song & Story* with the words and music of more than 125 songs. (Paperback) Bantam Pathfinders Edition, New York, 1972. Chapter V deals with the Civil War and much of the material in this issue is drawn from this chapter.

Short Discography of Civil War Records

1) *Songs of the Civil War: North & South* by Frank Warner. Prestige International Record #13012. One of the best records on the Civil War. The late Frank Warner had a gift for making songs come alive by singing them the way he learned them from the ordinary men and women who shared their ballads with him.

2) *Civil War Through Its Songs and Ballads* by Bill Bonyon. Heilroom Records H6503. This is another fine record, with good educational notes on the background of the songs. It is available from Bill at RFD #2 Wiscasset, Maine 04578.

MANY THOUSAND GONE

AND

THE FIRST OF ARKANSAS

During the first two years of the war there was bitter opposition in the North to the enlistment of black soldiers. This was due to racism. Most northern whites had a poor opinion of black courage and black commitment. What did blacks have to do anyway, they asked themselves, with a white man's war and a white man's struggle?

Two years of war and horrible losses shook this northern determination to exclude black people from the military action. The passion of black people to be involved in the struggle began to grow at the same time as northern whites began to weary of the carnage.

The turning point came with Lincoln's First Emancipation Proclamation mentioned above. When the Union declared that liberation of the slaves was its war aim, this could only stimulate the pace of black military recruitment. Pioneer work was done here by Robert Gould Shaw of Boston, Mass., and his father Francis in the recruitment and training of the 54th. Massachusetts Regiment -- a black regiment led by white officers. The 54th. took the field in May of 1863 and distinguished itself with glory in the storming of Fort Wagner in July of that year.

As black soldiers, both freemen and freed slaves, began to march to the front, the *sound* of the war changed. A new type of black marching song came into existence. On the lips of these black participants, too, both men and women, were new freedom songs, songs that belong with the most moving lyrics in the literature of democracy and freedom.

MANY THOUSAND GONE is one of the most familiar freedom songs that was sung during the war. The freed slave sings of the symbols of slavery from which he is now and forever liberated -- the lash, the auction block, the week's food allowance -- a pint of salt, a peck of grain.

The ***FIRST OF ARKANSAS*** was a marching song sung by black troops to the tune of ***JOHN BROWNS BODY***. To understand this song the student needs to know something about John Brown, Harper's Ferry, and John Brown's objectives in terms of the liberation and the arming of the slaves. By 1863 John Brown was a hero in the eyes of both black *and* white northern soldiers. Harper's Ferry had pointed the way to the destruction of slavery by arming the black people and carrying the war into the heart of the South. This perspective was one which by 1863, if reluctantly, Lincoln had adopted as his own.

MANY THOUSAND GONE

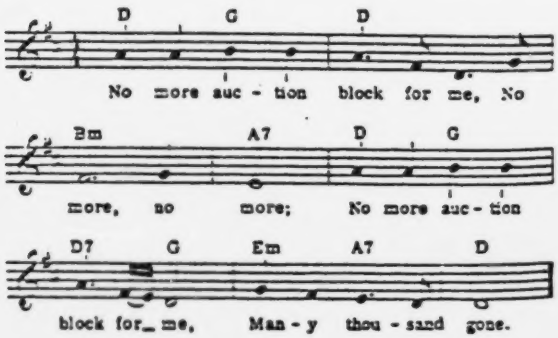
This great freedom song needs to be explained carefully to students.

What is the meaning of "auction block?" Here the teacher is challenged to re-enact an auction in the classroom, and to involve the students in writing the script. For the dramatization you will need: slaves (some in family groups); an auctioneer; and buyers. Now apply ordinary auctioneer techniques to the sale of human beings:

"What am I bid for this black mare? She's got her best breeding years ahead of her."
"What am I bid for this young buck? Twenty years old; he'll do your work for forty years, and sire a hundred?"

The buyers need to bid fiercely for desirable slaves. Families, of course, may be split if that is necessary. ("I'll buy the child, but I cannot afford the woman."

What is the driver's lash? On large plantations slave gangs were under the supervision of black drivers who were authorized to lash the slaves under them and thus to drive them on continuously to their unpaid work. The lash was the final sanction of slavery, an instrument of punishment of incunceivable cruelty.



Slave Auction

No more peck of corn for me,
No more, no more;
No more peck of corn for me,
Many thousand gone.

No more driver's lash for me,
No more, no more;
No more driver's lash for me,
Many thousand gone.

No more pint of salt for me,
No more, no more;
No more pint of salt for me,
Many thousand gone.

Marching Song of the First Arkansas (Colored) Regiment

tune: *John Brown's Body*

Oh,. we're the bully soldiers of the "First of Arkansas,"
We are fighting for the Union, we are fighting for the law,
We can hit a Rebel further than a white man ever saw,
As we go marching on.

Glory, glory hallelujah,
Glory, glory hallelujah,
Glory, glory hallelujah,
As we go marching on.

See, there above the center, where the flag is waving bright,
We are going out of slavery; we're bound for freedom's light;
We mean to show Jeff Davis how the Africans can fight,
As we go marching on!
Glory, glory hallelujah, etc.

We have done with hoeing cotton, we have done with hoeing corn,
We are colored Yankee soldiers, now, as sure as you are born;
When the masters hear us yelling, they'll think it's Gabriel's horn,
As we go marching on.
Glory, glory hallelujah, etc.

They said, "Now colored brethren, you shall be forever free,
From the first of January, Eighteen hundred sixty-three."
We heard it in the river going rushing to the sea,
As it went sounding on.
Glory, glory hallelujah, etc.

Father Abraham has spoken and the message has been sent,
The prison doors he opened, and out the prisoners went,
To join the sable army of the "African descent,"
As we go marching on.
Glory, glory hallelujah, etc.

Then fall in, colored brethren, you'd better do it soon,
Don't you hear the drum a-beating the Yankee Doodle tune?
We are with you now this morning, we'll be far away at noon,
As we go marching on.
Glory, glory hallelujah, etc.

They will have to pay us wages, the wages of their sin,
They will have to bow their foreheads to their colored kith and kin,
They will have to give us house-room, or the roof shall tumble in!
As we go marching on.
Glory, glory hallelujah, etc.

VOCABULARY: bully = brave ; sable = black ; Father Abraham = Lincoln

To make the song more vivid you may want to read students about JOHN BROWN.

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continued from page 13 ....

to us. Then you will still have the newsletter intact.

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IMPORTANT REMINDER ---

COWBOY ISSUE - Volume I, #4 was mailed out late last June. If you missed it or mislaid it in the rush of school closing, let us know, and we'll send you a replacement. It was one of the best issues to date, and you don't want to be without it.

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COWBOY ISSUE -- More on Classical Music

We'd like to add to our list in this area --

Morton Gould's *Cowboy Rhapsody*. He uses four cowboy melodies, including *Cowboy's Lament*. Students will enjoy this one. It's been recorded on Columbia Records ML 4218LP and others.

Another lovely piece, though not strictly dealing with the cowboy is Anton Dvorak's *New World Symphony*. The Czechoslovakian composer, Anton Dvorak, visited America in the 1890's. He spent some time in Iowa where he wrote the *New World Symphony*. It includes and reflects much American folk music. Children will enjoy recognizing familiar tunes and seeing how the composer weaves them into his music.

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The Union, as we have seen, had supremacy at sea; but the Confederacy could and did inflict much damage upon northern shipping by the use of raiders. These roamed the oceans capturing and sinking merchant vessels and inflicting millions of dollars worth of damage before being caught and sunk by the Union navy.

One of the most famous of these Confederate raiders was the Alabama. Roll, Alabama, Roll is, in its own way, a small masterpiece. It presents the story of the raider factually and without emotion in nine short, succinct verses. The Alabama, we learn, was built by the British firm of Jonathan Laird, launched from the British yards at Birkenhead on the river Mersey, and outfitted in the British port of Liverpool with guns and men. British sailors, as well as Southern ones, sought service aboard the Alabama.

The Alabama sailed from her British base to raid northern shipping on the high seas and to destroy it. She preyed on Union shipping in the Atlantic, Carribean, and China waters sinking over sixty ships -- representing a financial loss to Yankee shipping of $6,574,609 and paralyzing American trade.

She then sailed on to Capetown, Africa and then north up to Cherbourg Harbor, France, to recoal, repair and refit her guns after her long two-year cruise. By the time he reached Cherbourg, Captain Semmes, commander of the Alabama, confided in his diary, "The poor old Alabama was not what she had been. She was like the weary fox-hound, limping back after a long chase, footsore and longing for quiet and repose."

But the "old foxhound" found neither. Instead, the federal warship, the Kearsage, New Hampshire built and under the command of a North Carolinian, Captain John A. Winslow, was waiting off the three mile limit outside of Cherbourg, for the Alabama to sail out. It was clear to Semmes that he could not escape without giving battle. He sent a fiery message to Winslow, challenging him. Semmes and Winslow were old friends -- before the war they had been cabinmates and shipmates in the United States navy, both of them southerners.

During the five days, Semmes was provisioning and reconditioning his ship. Special excursion trains carried spectators from Paris to Cherbourg for the event. French crowds lined the cliffs outside of Cherbourg to watch the battle. Vendors did a lucrative business selling refreshments, souvenirs picnic lunches, campstools, blankets and binoculars to the holiday crowd. English sportsmen sailed out in their pleasure craft to watch the battle. It was the "Super Bowl" event of the season.

On a beautiful Sunday morning, June 11, 1864, to the accompaniment of a French warship's band playing Confederate music, the Alabama steamed out to give battle. About 7 miles off the French shore, the two vessels circled each other, firing away. After seven passes at each other, the Alabama, seriously wounded along her waterline by shells from the Kearsage, began to sink. Semmes and about forty of his men were rescued by an English pleasure boat and taken back to England. He succeeded in making his way back to the south by way of Mexico and continued serving in the southern navy until the war's end.

Edouard Manet, the Impressionist painter, was among the French spectators. He painted the battle scene and it now hangs in a Philadelphia art gallery.

This song was learned from the widow of an Alabama survivor in New Zealand. Both words and melody might do service today as a football song.

ROLL, ALABAMA ROLL

VOCABULARY

keel = the center timber of a ship running the length of the vessel

hove in view = came into view

off the three mile limit = in order to fight, both ships had to sail outside of the 'three mile limit' off the coast of France into the international waters.

Have the students locate, on a world map, the path of the Alabama on her cruise. Locate such places as Birkenhead, the Mersey River, Liverpool, Paris, Cherbourg, the Caribean, the China Sea, and Capetown, Africa.

2. It was laid in the yard of Jonathan Laird,
   Roll, Alabama, roll;
   It was laid in the town of Birkenhead,
   O, roll, Alabama, roll.

3. Down the Mersey ways she rolled then,
   Roll, Alabama, roll;
   Liverpool fitted her with guns and men,
   O, roll, Alabama, roll.

4. From the Western Isles she sailed forth,
   Roll, Alabama, roll;
   To destroy the commerce of the North,
   O, roll, Alabama, roll.

5. To Cherbourg port she sailed one day,
   Roll, Alabama, roll;
   To take her count of prize monnay,
   O, roll, Alabama, roll.

6. Many a sailor lad he saw his doom,
   Roll, Alabama, roll;
   When the Kearsarge hove in view,
   O, roll, Alabama, roll.

7. A ball from the forward pivot that day,
   Roll, Alabama, roll;
   Shot the Alabama's stern away,
   O, roll, Alabama, roll.

8. Off the three mile limit in '64,
   Roll, Alabama, roll;
   The Alabama sank to the ocean floor,
   O, roll, Alabama, roll.

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THE SOUTHERN GIRL'S REPLY

It is the end of the war and there are northern soldiers everywhere throughout the South. A Yankee has fallen in love with a Southern girl. Will she, he asks, come with him back home to be his bride?

This song is the Southern girl's reply -- *no*. In words both simple and eloquent she points to the gulf that separates her from him, that separates northern and southern people -- a gulf that it will take many years to heal. The blood of brothers and lovers shed in the southern cause, forbids so easy reconcilliation.

The tune to which this song was set was *THE BONNIE BLUE FLAG*, a marching song which (with different words) was popular on both sides. (We present both the Northern and the Southern versions on page 20). The tempo, of course of the *SOUTHERN GIRL'S REPLY* should not be march tempo, but rather slower. Contrast the mood and meaning of this song with that of the song with which we began -- *MARCHING ON THE GREEN GRASS*.

What does this huge difference tell us about the War that engulfed the American people 1861 to 1865?

C F
I can-not lis-ten to your words, The
C G7
land's too far and wide, Go
C Am
seek some hap-py North-ern girl To
G7 C
be your bon-ny bride. My
F
bro-thers they were sol-diers; The
C G7
young-est of the three Was
C Am
slain while fight-ing by the side of
G7 C CHORUS E
Gen-eral Fitz-hugh Lee. Hur-rah hurrah for the
F G7
South-ern girl And the
C Am
cheers for the South-ern girl And the
G7 C
boy who wore the Gray.

THE SOUTHERN GIRL'S REPLY

I cannot listen to your words,
The land's too far and wide,
Go seek some happy Northern girl
To be your loving bride.
My brothers they were soldiers;
The youngest of the three
Was slain while fighting by the side
Of General Fitzhugh Lee.

Hurrah, hurrah,
For the sunny South I say,
Three cheers for the Southern girl
And the boy that wore the Gray.

My lover was a soldier too,
He fought at God's command;
A sabre pierced his gallant heart,
You might have been the man;
I hold no hatred in my heart,
Nor cold and righteous pride,
For many a gallant soldier fell
Upon the other side.

Hurrah, hurrah, etc.

But still I cannot take the hand
That smote my country sore,
Or love the foe that trampled down
The colors that she wore;
Between my heart and yours there runs
A deep and crimson tide,
My lover's and my brothers' blood
Forbids me be your bride.

Hurrah, hurrah, etc.

VOCABULARY:

sabre = sword
smote = struck
sore = fiercely wounding

A BIBLIOGRAPHY OF FICTION & NON-FICTION BOOKS FOR YOUR STUDENTS

Approximate grade level shown in parentheses

FICTION

Allen, Lorenzo, *Fifer For The Union*, 1964 (4-6) A twelve year old boy runs away from family problems and joins the army, only to realize he cannot run away from himself.

Burchard, Peter, *JED*, 1960 (4-7) Story of a 16-year old Yankee soldier who befriends a small Confederate boy and returns him to his family.

Cummings, Betty, *Hew Against the Grain*, 1977 (6-10) The impact of the war on a Virginia family divided in its loyalties.

Davis, Burke, *RUNAWAY BALLOON: The Last Flight of Confederate Air Force One*, 1976 (3-7) The adventures of the only Confederate airman to go aloft in an observation balloon made up of donated southern women's dresses.

Gauch, Patricia, *Thunder At Gettysburg*, 1975 (3-6) How the terrible battle catches up the inhabitants of the area when it burst upon them. Told through the adventures of a young girl, Tillie Pierce.

Hall, Anna, *Cyrus Holt & the Civil War*, 1964 (5-9) The impact of the Civil War affects not only the soldiers of both sides, but the people at home. Far away from the physical struggle, Cyrus Hall & his friends are affected by the shock waves the war sends out to all parts of the country.

Haugaard, Eric, *Orphans of the Wind*, 1966 (5-8) The war and its effects on people as seen through the eyes of a young English sailor who serves on an English blockade runner.

Haynes, Betsy, *Cowslip*, 1973 (6-9), A 12-year old slave finds out who she is as a person during the Civil War.

Hunt, Irene, *Across Five Aprils*, 1964 (6-10) The tragic effects of the war on an Illinois frontier family. Most of his family enlists in the Union cause, but the young boy's favorite brother joines the southern army.

Keith, Harold, *Rifles for Watie*, 1956 (6-10) A look at the war from both sides as David Bussey, a Kansas farm boy, joins the Union forces and serves as a spy in a southern unit.

FICTION

Monjo, F.N., *ME & WILLIE & PA: The Story of Abraham Lincoln & His Son Tad*, 1973 (2-5) The moving story of Lincoln seen through the eyes of his young son, Tad.

Meader, Stephen, *The Muddy Road To Glory* (6-10) Based on actual history, the daily story of a young soldier's life in the Union army with all of its hazards and rewards.

Norton, Andre, *Ride Proud, Rebel!* (5-9) Fighting with Morgan's raiders, a young scout tells of his adventures.

Steele, William, *The Perilous Road*, 1958 (5-9) Tale of a Tennessee boy caught between his hatred of the Yankees and the belated realization that his own brother is a Union soldier. Chris learns the truth of his father's statement, "War is the worst thing that can happen to folk."

Vlock, Laurel F. & Joel A. Levitch, *Contrabrand of War* (6-10) Based on the story of a slave, William Henry Singleton who ends the Civil War as a sargeant in the First North Carolina Colored Infantry.

Williamson, Joanne, *And Forever Free*, 1966 (5-8) A many-faceted view of the War as seen through the eyes of a young German immigrant newly arrived in New York.

NON-FICTION

Commager, Henry Steele, *The Great Proclamation*, 1960 (4-10) The distinguished historian relates for young people the events leading up to Lincoln's Emancipation Proclamation.

Catton, Bruce, *This Hallowed Ground*, 1962 (4-10) An especially prepared edition for young readers of the Pulitzer prize winner's history of the Civil War.

Baker, Jeffrey, J., *Strike the Tent*, 1970 (4-9) Profusely illustrated with photographs, the history of the Army of Northern Virginia.

Liers, Earl Schenck, *BILLY YANK & JOHNNY REB: How They Fought & Made Up*, 1959 (6-11)

A CHECKLIST OF FREE MATERIALS FROM VOLUME I (1980-81)

All of the items that were offered last year in Volume I of FOLKSONG IN THE CLASSROOM newsletter are presented here again. Send for as many as you wish.

Reader Richard K. Roberts of Bountiful, Utah wrote us with an excellent suggestion, "Why not have an order number with all materials?" Following his advice, we're giving each item a number. Instead of writing out the complete title, you can just list the items you want by number on a separate sheet of paper - or tear off or Xerox this page and send it in with the items you want checked off to:

Dr. Laurie Seidman 140 Park Hill Avenue Great Neck, N.Y. 11021

To cover mailing costs (we have the envelopes) just send in an 20¢ stamp for the first item and another stamp for every additional two (2) items. Fair enough?

_____ #1 Folksongs and Social Studies Article by Seidman presented at the National Humanities Faculty Leadership Session. 7 pages

_____ #2 The Story of America Through Her Ballads & Folksongs Arranged By Historical, Geographical and Social Eras and Movements. (A Bibliography and Discography.) An initial selection of specific songs, books and records of each period. 24 pages

_____ #3 Folk Song and Literature - A copy of Norma Livo's article. A must for any teacher. Contains detailed annotated bibliography of Folksong Picture books for younger children. 20 pages

_____ #4 A Pot Pourri of Teaching Ideas of the American Cowboy and the West. All grade levels, K-12, compiled by working classroom teachers. Includes art, music, dramatics, language arts, social studies, values, etc., plus words and melodies for three (3) more songs. 22 pages

_____ #5 Using Folk Music Materials As Resources for Vocabulary and Comprehension Skill Development by Sharon Ritt. Many specific exercises and techniques using two (2) folksongs as examples of what can be done in Reading. 11 pages

_____ #6 Teaching The American Revolution Through Its Folksongs. A copy of Seidman's article in Social Education, November 1973. 12 pages

_____ #7 Ballads & Broadsides of American Revolution. A copy of Scott's article in Sing Out, the folksong magazine. 6 pages

_____ #8 Bibliography of Folksong Books of Other Lands - 2 pages

_____ #9 Folksongs & Ballads: Bibliography (Not annotated but arranged by subjects and time periods) 12 pgs.

_____ #10 List of Suggested Classroom Follow-up Activities to Folksongs compiled by teachers on all grade levels. 6 pages

_____ #11 Account of Teaching Folklore/Folksong to High School Juniors by Anne Marie Billingsley-Riecken. 4 pages (Indiana)

_____ #12 Folksongs of America: An Annotated Bibliography 12 pages

_____ #13 Bibliography of Folk Songs (not annotated) 6 pages

_____ #14 Overview of Our (Tony & Laurie) Grant Proposal to the National Humanities Foundation 5 pages

_____ #15 Discography of Ballads & Folksongs (with addresses of Record Companies) Many records, out of print, still available in libraries. 20 pages

_____ #16 Free and Valuable Folksong Material Available from Library of Congress 1 page

_____ #17 Copies of Lesson Plans by Working Teachers on Various Grade Levels on Songs of the Colonial Period.

(checklist of free materials continued on page 23.)

THE ALTERNATIVE ENERGY SUITE

Joan Goddard Maute, a young folk singer and now a history teacher, is a creative and gifted artist. When she can't find ready-made material, Joan creates her own, utilizing the folksong medium. In order to teach about Energy and Conservation, Joan has developed her own unit, *The Alternative Energy Suite* with songs, tapes, pretest, and background notes. She wants to make this material available for teachers and hopes to find a publisher. Otherwise, she will publish it herself.

Her introduction to the Unit states: "The following is intended to give your students an introduction to four alternative energies: wind, solar, hydroelectric and conservation (people) power. When combined with teacher-directed discussion, the four songs can lead to a better understanding of the place these energies can hold in the future. The unit has been designed to be conducted in two or four class periods; however, the amount of time will vary according to the interest, ability and demands of each individual class. Included in the Teacher's Guide are suggested uses for each song, discussion, ideas and a bibliography of related materials. It is suggested that you read through the guide and listen to all four songs prior to use with your class."

Write directly to Joan for further information: 6631 Murwood Court, Lisle, Illinois 60532

If you're coming to the National Council of Social Studies convention in Detroit this November, Joan will be giving a session there on her Suite. (page 62 of the program, left-hand column, bottom paragraph) Joan will be at the *Energy Sessions*, Sunday, November 22, 4:00-4:30 in Duluth B.

Entitled *THE ALTERNATIVE ENERGY SUITE: An Alternative Approach to Alternative Energy - The Arts*, the program description reads:

"This session will emphasize how music and art can be used to get students involved in energy education. Songs about alternative energies will be presented. Slides, samples of students' work and teacher handouts will be shared. This presentation will demonstrate the integration of the arts and social studies. For all grade levels.

Checklist of Free Materials (cont.)

(You may find useful ideas here which you can use as is, or modify for your grade level). 20-40 pages

_____ #18 Copies of Lesson Plans by Working Teachers on Various Grade Levels on the BRITISH BALLADS 10-14 pages

_____ #19 Teacher's Guide to Once in the Saddle: The Cowboy Era 1866-1896 by Seidman 2 pages

_____ #20 A Bibliography of Suggested Background Readings for Teachers for Information in American Social Studies & Folksong. (Suggests a few good books on Whaling, Erie Canal, Lumbering, Forty-Niners, Cowboy, Farmers, American Revolution, Westward Movement and Frontier, Civil War Era.) 3 pgs.

_____ #21 The Civil War Through Its Songs & Ballads: A Dramatic Presentation by Tony Scott.

_____ #22 Copies of Lesson Plans (by teachers on various grade levels) of Civil War songs. You may find useful ideas here which you can use as is, or modify for your class level.

_____ #23 An additional bibliography of Books about the Civil War for students, both fiction & non-fiction.

WHERE TO BUY FOLKSONG BOOKS ---

If either you or your school or music department want to buy new or used folksong books, a good source is Legacy Books, P.O. Box 494, Hatboro, PA 19040. Owned by Lillian Krelove. Write and ask for their catalogues. Lillian has a large variety of books available. She is a specialist in this field. Mention FOLKSONG IN THE CLASSROOM when you write her.

Snip! Snip! the last page of FOLKSONG ---

If you don't want to cut up your newsletter in order to send for free materials, or to answer the questions on the Action Page, make a photostate of these last two pages and mail that in

continued on p.17

FOLKSONG IN THE CLASSROOM

A NETWORK OF TEACHERS OF HISTORY, LITERATURE, MUSIC AND THE HUMANITIES - A NEWSLETTER

VOLUME II, NUMBER TWO
February 1982

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HAVE SONG, WILL TRAVEL

Having a Conference day or teacher's workshop, this Spring, next Fall? For expenses and honorarium (negotiable) your editors, Tony and Laurie, will be glad to attend and present a workshop for teachers on all grade levels. Please contact us for further information.

OUR VISIT TO CALDWELL, IDAHO

Your editors spent four days, September 22-25, visiting the public schools of Caldwell. This was due to the hospitality and initiative of Chuck Randolph and Marguerite Stewart, team teacners of Social Studies and English for Gifted and Talented High School Seniors. Our experience in the Caldwell Schools was unforgettable as teachers welcomed us into their classrooms and shared their time with us. We met, sang and worked with teachers and students from 4th up through Senior high. There was an enthusiastic exchange of ideas and songs. Most of all, we got to know some wonderful people and fell in love again with the West. We went home exhilirated by the experience. We hope that the people in Caldwell felt the same. *FLASH!!* Have just received a letter from the Seniors along with five folksongs that they wrote. More details in next issue.

****

--- Yearly Subscription for FOLKSONG IN THE CLASSROOM -- $1.50 per year.

READER'S COMMENTS AND QUESTIONS FOLLOWED BY EDITORIAL RESPONSE

Betsy White, North Country School, Box 187, Lake Placid, NY 12946

"I know a great number of folksongs, but never learned much of their history -- or the times they represented. Because I am now teaching social studies in sixth grade in a school which allows much flexibility in programing, I am excited by this opportunity to share songs and good background material with other teachers striving toward some of the same goals. (1) Much more *'human-centered'* approaches to history/social studies and (2) Bridging the gap between music and *'academic'* subjects -- not to mention getting kids singing! Keep those ideas comming!!"

***

Mary Helen Richards, Richards Institute of Music Education and Research, 149 Corte Madera Road, Portola Valley, CA 94025

"The newsletter is a marvelous idea and certainly reinforces the things we are dedicated to do in our work with teachers, which extends over many parts of the United States and Canada.

We use singing games and other folk song literature as the basis for learning music. That was what we started to do, and it is definitely a major purpose. However, we also use folksongs and the song experience games for studying language and at present, are involved in a research program using the singing games as a way to help the Laotian refugees learn to speak English. It is a great way to share our language and culture.

The songs you have shared will certainly be a wonderful supplement to our work for our many teachers in classrooms in many different places."

***

Richard Curdy, Bellevue High School (Grades 10-12), Bellevue, Washington, 98004

"I teach an English elective entitled "Song and Lyric", which though concerned with the development of rock as a derivation of blues and the study of poetry, I do make some use of folk ballads and other folk music -- all as a part of an oral tradition in which our people have preserved their experiences and expressed their views of the world."

* * * \

FUTURE WORKSHOPS AND CONFERENCES
YOUR EDITORS WILL BE ATTENDING

-- Perhaps we'll see you there --

January 28th - New York City, Hilton Hotel - *Mid-Atlantic Regional Meeting for the Social Studies Folksong and the Survival of the Social Studies and Our Cultural Heritage.*

March 27 - Iona College, New Rochelle, N.Y. *Regional Conference on the Teaching of History - American Historical Association.* MUSIC AND THE TEACHING OF HISTORY.

March 20th - Vassar College, Poughkeepsie New York. *Five-County regional meeting of the New York State Public Library Association.* FOLKSONGS, LIBRARIANS & READING.

April 1st - Concord Hotel, Lake Kiamesha, New York. *The New York State Humanities II Conference -* THE ENRICHMENT OF THE HUMANITIES THROUGH FOLKSONG.

April 26th - Chicago Twenty-Seventh Annual Convention of the International Reading Association -- READING & FOLKSONGS = NATURAL PARTNERS.

This issue is devoted to whaling.

SOME FOLLOW-UP IDEAS FOR TEACHING ABOUT WHALING

MAPWORK

Showing principal whaling ports
Whaling grounds and the spread of whaling
Where different whales are located
Where discoveries of new islands and lands were made by whaling ships
Ports where whalers put into for supplies

CHARTS & TABLES (can be illustrated)

By-products of whaling
Industries dependent upon whaling
Whaling tools and utensils
Parts of a whale
Diagram of a whaling longboat
Equipment that a whaleship needs
Different types of skill and crafts needed on a whaler (harpooner, blacksmith, carpenter, cooper, cook, etc.)

PRINTS & PICTURES TO DRAW, TRACE, COMPILE

Green sailors
Recruiting posters
Whale hunt
Any pictures at all illustrating life on a board ship and the hunt
Many paintings done by American artists are available -- printed for students to study

TRACE THE ART OF SCRIMSHAWING

VISITS TO WHALING MUSEUMS

Old Mystic Seaport, Mystic, Connecticut
Old Dartmouth Historical Society Museum New Bedford, Massachusetts
Free Public Library, New Bedford, Mass.
Sag Harbor and Cold Spring Harbor Museum in Long Island
Peabody Museum, Salem, Massachusetts
New London, Connecticut Whaling Museum
Boston -- The Marine Museum in the Old State House of Boston is worth a visit

CONTRAST STUDY OF WHALING with other ocean trades -- merchant marine, clipper ships, cod and mackerel fisheries, 49ers Ocean Voyages to California's gold fields
Compare whaling vessels to other types of boats
Make models, dioramas, mobiles of whaling scenes and industry

ART WORK

Murals, paintings, sculpture, hangings, needlework, rugs, imitation, scrimshaw done by students of whaling scenes and events

SEE MORE WHALING "FOLLOW UP" on p.36.

** ** ** ** ** ** ** ** ** ** ** **

THE GOLDEN AGE OF NEW ENGLAND WHALING
1825-1860

"There she blows!" was sung out from the mast-head."
"Where away?" demanded the captain.
"Three points off the lee blow, sir."
"Raise up your wheel, steady!"
"Steady, sir."
"Mast-head, ahoy! Do you see the whale now?"
"Ay, ay, sir! A school of sperm whales! There she blows!"
"There she breeches!"
"Sing out! Sing out every time!"
"Ay, ay, sir. There she blows. There - there - thar' she blows - bl-o-o-ws!"
"How far off?"
"Two miles and a half!"
"Thunder and lightning! So near! Call all hands!"

The men would spring into life and come tumbling up on the deck as the mate shouted down into the forecastle:

"Larboard watch, ahoy! Turn out, my lads! Sperm whales in sight! Heave out! Lash and carry! Rise and shine! Bear a hand, my lively hearties!" The captain gave his orders:

"Stow your tubs in your boats! Stand by to lower! All ready?"
"All ready, sir."
"Lower away."

Down went the boats with a splash.

"Give way, my lads, give way," shouted Parker our headsman. "We gain on them; give way. A long steady stroke! That's the way to do it!"
"Ay, ay!" cried Tabor, our boat-steerer.
"What do you say, boys? Shall we lick em?"
"Pull, Pull like vengeance! shouted the crew; and we danced over the waves, scarcely seeming to touch them.

The whales were constantly sounding or feeding underneath the water and might come up a quarter of a mile or more away from when last seen. But the officers were so experienced, that they could place the boat at almost the exact spot at which the whale would next rise to breathe.

"Now for it, me lads," cried P---. "We'll have them, the next rising. Now pile into it. A long, steady pull. That's the way, that's it. Those whales belong to us! Don't give out. Half an hour more and they're our whales!"

Lord, boys, spring!" cried P---.
"Spring it is. What do you say now, chumies? Shall we take those whales?"

A large bull whale lay about a quarter of a mile ahead of us, lazily rolling in the trough of the sea. The other boats were far off from us, tugging hard to get a chance at the other whales, which were now blowing in every direction.

"Give way, my hearties, give way!" cried P---, putting his weight against the aft oar. "Do you love gin? A bottle of gin to the best man. Pile it on while you have breath! Pile it on!"
"On with the beef, chummies! Smash every oar! Double them up or break 'em."
"Every devil's imp of you, pull! Break your backs, bust your livers, pull!"
"Pull! No talking! Lay back to it; now or never!"

We continued to strain every muscle till we were hard upon the whale, "wood to black skin". Tabor sprang to the bow and stood by with the harpoon *poised*.

"Softly, softly, my lads," said P---.
"Now's your time, Tabor!"

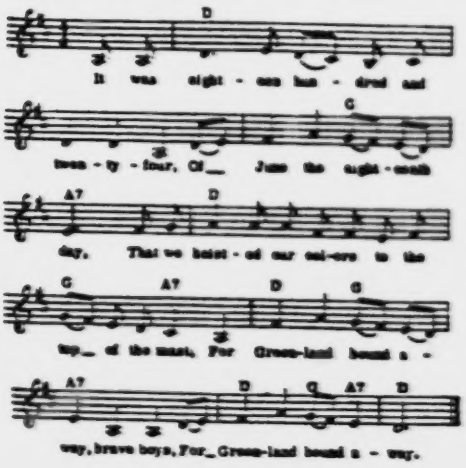
Tabor let the iron fly and buried the harpoon deep in the whale's body.

"STERN ALL! STERN ALL! STERN ALL!"

And the men backpaddled for all they were worth to get clear of the frantic, thrashing whale.

And just ahead an upheaval of the sea as the vast body of our foe rose into the air! Up, up it went, while my heart stood still, until the whole of that immense creature hung on high, apparently motionless - - and then fell - a hundred tons of solid flesh. On either side of the mountainous mass, the waters rose in shiney towers of snowy foam, which fell in their turn, whirling and eddying around us as we tossed and fell like a chip in a whirlpool, blinded by the flying spray,

(continued at right column next page.....)


D
It was eight - een hun - dred and
G
twen - ty - four, Of__ June the eight - eenth
A7 D
day, That we hoist - ed our sai-ors to the
G A7 D G
top_ of the mast, For Green-land bound a -
A7 D G A7 D
way, brave boys, For_ Green-land bound a - way.

The lookout at the crosstrees stood,
With a spyglass to his eye,
"There's a whale, there's a whale, there's a whalefish,"
he cried
"She blows on every hand, brave boys,
She blows on every hand."

The captain stood at the quarter deck,
And the ice was in his eye,
"Overhaul, overhaul, let your davit tackles fall,
And lower your boats to the seas, brave boys,
And lower your boats to the seas."

Now the boats got down and the men aboard,
And that whale was still in view,
Resolved, resolved was each whaleman bold,
To steer where that whalefish blew, brave boys,
To steer where that whalefish blew.

Now the harpoon struck, and the line played out,
But she gave such a flourish with her tail,
That the boat capsized, and we lost four men,
And we never caught that whale, brave boys,
We never caught that whale.

"To lose those men," the captain cried,
"It grieves my heart full sore,"
"But to lose a hundred barrel whale,
It grieves me ten times more, brave boys,
It grieves me ten times more."

"Up anchor now," the captain said,
"For the winter star doth appear,
"And it's time to leave this cold cold place,
And for New England steer, brave boys,
And for New England steer."

VOCABULARY --

crosstrees stood - eighty feet above the deck the lookout was posted, standing on two small pieces of wood, clinging

(vocabulary continued on the bottom of the next page)

bailing for very life to free the boat from the water with which she was nearly full.

Foaming and breeching, he plunged from wave to wave, flinging high in the air torrents of blood and spray; the sea around us was literally a sea of blood. Tossing, struggling, dashing over and over in his agony, he spouted up the last of his heart's blood until at last lay in a lifeless mass, head toward the sun, tremendous body floating belly up in the swell and his destroyers proudly cheering over their victory.

And so it was a hundred and fifty years ago when the whale was king! From Martha's Vineyard to New Bedford, from New London to Providence, all up and down the great New England coast, the whale was king.

THE GREENLAND WHALE FISHERIES

This famous song is a ballad that condenses the events of a three or four year whaling trip into seven swift verses -- in one sense a novel about whaling like *Moby Dick* that runs to hundreds of thousands of words merely elaborates the main events that are revealed, as by a flash of lightening, in this brilliantly concise lyric.

By the same token, this is an admirable song to introduce the student to the shape or contour of the whaling story. Because of its graphic and summary qualities, this song is not only fine to start the unit with, but also to conclude it.

As we see from this popular whaling song, whaling was a dangerous occupation. Although most times, it was the men who won a victory, often the whale would turn on his captors. Thrashing out with his enormous tail, he might strike the ship a terrible blow knocking it into pieces, striking men unconscious, tumbling them into the freezing waters where they would drown.

We also see by the sixth verse, that the captain thought more of the loss of the whale than of his men, who were easily replaceable.

And why did men hunt whales???

By 1820, when the Industrial Revolution was in full swing, whale oil was the main source of energy and light. Petroleum oil and gas had not yet been discovered. Whale oil was used in the manufacture of candles, as fuel in whale-oil lamps and lighthouse beacons, and to light the street lamps of towns and

cities.... Crude whale oil was used for lubrication of parts and machinery in New England factories. It was also used in the manufacture of soap, varnishes and paints and in the finishing of leather and woolen products.

Steel was also little used, and plastics were unknown. Whale bone was strong and flexible. Therefore, it went into the making of stays, corset hoops, riding and carriage whips, canes, umbrellas and parasols, surgical instruments, sofa and carriage springs, penholders, boot-shanks, shoe horns, suspenders and brushes.

The rare and precious ingredient, *ambergris*, worth its weight in gold, was found only in the bodies of diseased female sperm whales. It fixed the odor of perfumes.

The people who settled New England had travelled 3,000 miles across the stormy Atlantic to reach their new homes. They found that the land for which they had sacrificed so much, though rich enough, required back-breaking work to clear and farm the land.

So these hardy pioneers turned again to the sea. The sea which had brought them to their new homes would give them its treasures so that they could work and survive. The codfish and whale were to be the gold and silver of the New Englanders.

The Quaker settlers of Nantucket Island especially loved the sea and took an early and commanding lead in whaling. They devoted their energies to chasing the whale while other seaports sought the cod and mackerel.

> *In the year 1690 some persons were on a high hill...observing the whales spouting and sporting with each other, when one observed, 'there,' pointing to the sea, 'is a green pasture where our children's grandchildren will go for bread.'*

Of course, Indians were the first to catch whales in America, hunting them close to shore. When the first settlers arrived, they hired Indians to go whaling. The Indians used the settlers' heavier boats and iron weapons and received a share of the catch. Indians were important members of the crew and were excellent whalesmen.

Of the many types of whales, three kinds were mainly hunted - the sperm, the right whale and the Arctic whale. The sperm whale was the most high desired of all because of the large amount of, and high quality of, her oil, and the spermacetti wax in her head, which made clean, bright burning candles, and the possibility of finding ambegris. The only one of the three to have teeth, the sperm fed at the bottom of the ocean on giant squid and cuttlefish.

Whaling was a town's entire business and was an intimate and personal part of each person's life. Their sons, husbands and fathers made up the crew. Boys would start out on their neighbor's ships as cabin boys at the early

---

VOCABULARY continued ----**for song "Greenland Whale Fisheries"**

crosstrees stood (cont.) - to the mast, searching the sea for whales.

blows - The whale being a mammal, rises to the surface to breathe. When her hot breath meets the cold air, it emerges as steam or a spray and is called blowing.

on every hand - on every rise

ice was in his eye - he was cool & determined

overhaul, overhaul, let your davit tackles fall - the whale boats were hung up on pulleys over the deck. The men had to pull on the ropes and swing the boats away from the ship and then lower them into the sea.

resolved - determined

line played out - the harpoon was attached to a line of strong rope coiled up in the tub in the boat. As the whale dove down through the sea to get away from the terrible pain of the harpoon, the line ran out - or played out.

capsized - overturned

hundred barrel whale - a large whale whose oil when processed would fill 100 barrels

grieves - sorrows

age of 8 or 9 and hopefully work their way up through seaman, harpooner, mate and finally become captains themselves.

By 1846, there were 733 vessels in the American whaling fleet, the largest in the world, valued at over twenty-one million dollars and carrying over 20,000 officers and men. It was the second largest industry in New England. The profits it made were plowed back into the railroads and westward expansion of our country. Their captains and ships made voyages all around the world, chartering the seas, and discovering the new lands and islands.

Hundreds of thousands of other people were employed in trades that depended upon the whaling industry --- lumbermen who cut the trees for the ships, masts and barrels; sawmills which finished the raw logs; coopers who made the barrels to store the oil and supplies; shipbuilders and repairers; manufacturers of sails and rope; carpenters and blacksmiths who made the tools and utensils needed for their voyages; farmers who furnished the food; ship chandlers who sold nautical supplies; manufacturers of candles and oil lamps; shipping agents and insurance companies; taverns and boarding houses that catered to the whalemen.

Equipping a whaling vessel for a voyage was an important and major business. Such a ship required over 650 different articles. Some of them were: oars, rope, tar, rosin, belaying pins, nails, padlocks, compasses, boat hooks, knives, chalk, broad axes, fish lines, matches, bellows, pumps, bullets, speaking trumpets, spittoons, tea-kettles, waterpails and wine glasses. A whaleship was really a floating department store, carpenter shop, blacksmith shop, shipyard...all rolled into one.

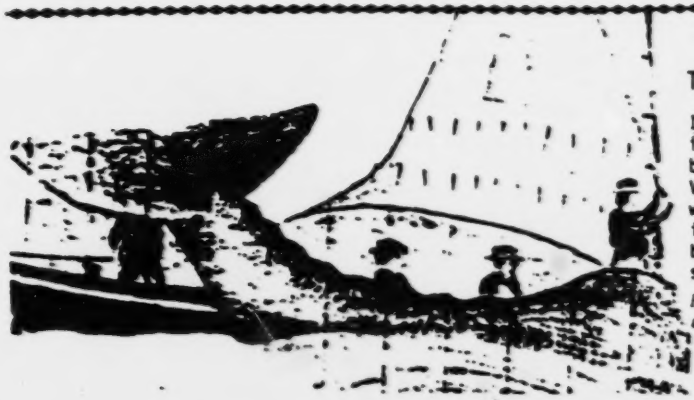
In addition to the ship itself, the men also had to be outfitted. The new seaman, arriving usually at the port wearing only his suit of city or farm clothes, which would not do for the voyage. He was steered to the outfitter, who had a store containing seamen's clothing and toilet articles. The owners would reimburse the outfitter for whatever the sailor purchased. The owners would charge the amount against the seaman's wage, to be collected two or three years later at the end of the voyage, with interest added on.

A shipping agent speaking to a young farm boy who's just signed on for the voyage:

> *"Ah, you signed, that's a good Bill; there's a captain's berth ahead if you earn it. Now, run down to Mr. Strong in the basement; he'll furnish your outfit in a jiffy. Take good advice; he's as sharp as he's Strong. He will get rich faster than you or I at that. Good morning."*

I did not speak to the major again for forty-five months.

The goods the outfitter sold the seaman were of poor quantity and high priced. However, since the new seaman usually had no money, he was at the mercy of the outfitter.



THE RATCLIFFE HIGHWAY

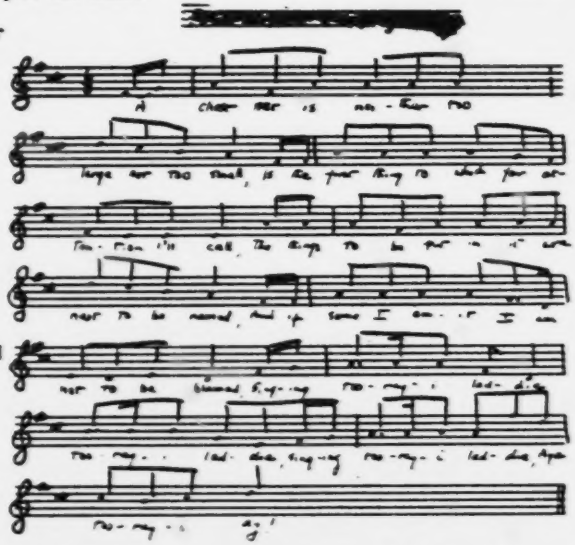
In this next song, a whaleman is given advice on what to bring aboard in his chest. Very seldom was any seaman as well equipped as the advice in this song would have him be. The melody is a popular seaman's song the *Ratcliffe Highway*. *You will find the song on the next page.*

A chest that is neither too large nor to small,
Is the first thing to which your attention, I'll call;
The things to be put in it are next to be named
And if some I omit, I am not to be blamed.

CHORUS: Singing too-ray-i lad-die, too-ray-i la-die
Singing too-ray-i lad-die, aye too-ray-i ay!

Stow first in the bottom a blanket and quilt,
To be used on the voyage whenever you wilt.
Thick trousers and shirts, woolen stockings and shoes,
Next your papers and books to tell you the news.

Good substantial tarpaulin to cover
your head,
When stormy seas threaten to soak
up your bed.
Carry paper and ink, pens, wafers
and wax,
A shoemaker's last, awl and small
tacks.



Some cotton and silk thread, and
needle and palm,
And a paper of pins as long as
your arm;
Two vests and a thimble, a large
lot of matches
And a lot of good clothes that will
answer for patches.

A Bible and hymn book, of course,
you must carry, at the end of
the first

A razor you'll want, a pencil and
slate, a comb and a hairbrush,
you'll need for your pate;
A brush and some shaving soap and plenty of quills, and a box of tnose excellent Richardson pills.

Spoondill salve and pain killer surely you'll need, and something to stop the red stream if you bleed; some things I've omitted, but never mind that, eat salt junk and hard bread and laugh and grow fat.

****

VOCABULARY:

tarpaulin - a waterproof covering, a canvas.
wafer - a small disk of dried paste to use for sealing letters.
shoemaker's last - a form used for repairing shoes.
awl - a small pointed tool used for making holes in leather.
palm - metal disk used to cover the palm of the hand to push a needle through canvas.
pate - head.
a large lot of patches - the seaman spent a lot of time sewing and patching up holes in his clothes. He needed to fix his own shoes also.
Richardson pills - a well-known medicine of that day.
Spoondill salve - another medicine - the seaman often had to give himself his own first aid if he had an accident.
essence - a solution of oil or perfume.

But by 1830, the Erie Canal was opening up the West to settlement. Much of the capital formerly invested in whaling and many of the young men of New England, both of which had flowed into the whaling industry, were now diverted westward. Capital generated by the whaling industry was invested into western lands, canal building and railroads. As whales became scarcer near shore, ships became bigger and larger crews were needed. Thus more and more sailors were recruited from out of the area.

Not knowing the young men aboard their vessels, the shipowners had less interest in their quarters, their food and their clothing. The profits became important --- profits, not sentiment or family or town feelings.

The whaling captains preferred green-hands. Indeed, they would not ship real sailors. Inexperienced hands could be hired for less, signed on for longer periods, given less privileges and whipped into shape to be whalemen during the long voyages out to the whaling grounds. "Sailor Jack" would never stand for the abuse of a whaler. He would either organize the crew or desert at the first port. "Greenies", ignorant of their rights and being disorganized, were easily cowed by their officers.

For their part, merchant mariners held whalers in contempt. They referred to the slow, clumsy whaler as a "spouter" and a "Butcher ship".

The shipping agent who recruited men for the whale fleet set up shop near the docks in the big cities of New York, Philadelphia, and Baltimore. There, by means of garish posters that promised the world to the prospective whalemen, they lured them into their offices.

> LANDSMEN WANTED!! *One Thousand, stout Young Men, Americans wanted for the Fleet of Whaleships, Now Fitting Out for the North and South Pacific Fisheries. None but industrious young men with good recommendations taken. Outfits to the amount of seventy-five dollars furnished to each individual before proceeding to sea.*

Young farm boys and lads from inland towns and factory workers signed on for love of the sea and adventure.

The owner of the bark, *Chelsea*, encouraging a young eastruck boy to sign on for the crew:

> *Ah! You're from Pennsylvania. Very good place that! A little too far from salt-water to be wholesome, I guess. Salt-water will soon put color in your cheeks. You think you'll like the sea! Of course, you will. Nice life -- very, if you take to it right.*
>
> *You've trade winds most of the way to Cape Horn. And then there's the Pacific! Grand sea that. All about Juan Fernandez Magellan and the Southern Cross. It's as calm and smiling as a mill-dam...The thought almost tempts me to run out on a voyage, just to see that whaleman's heaven!*

Some crew members had left families in the lurch, had prison sentences hanging over them, or were unemployed. For all, the prospect of getting away for two or three years, held forth a promise.

From the whaling office, the young whaler-to-be was sent to the whaling port and taken in charge by a resident agent. He placed them in a boarding house which catered to the whalemen and secured them berths on an outgoing whaler. The resident agent and the landlord charged them for board and food and advanced money for drinking and having a good time. All of this

came out of the seventy-five dollar "Advance" mentioned in the poster, unbeknown to the new hands.

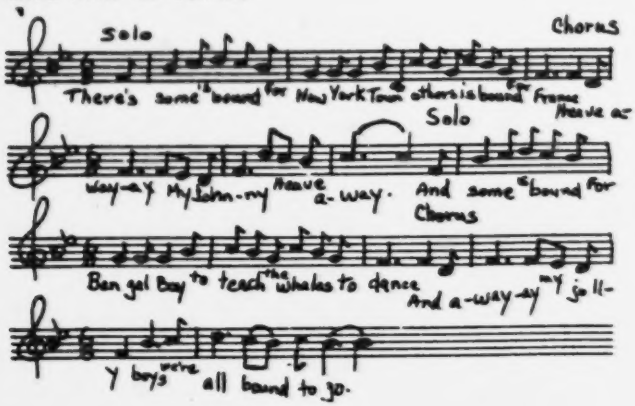
Thus the crews aboard the whalers were a varied mixture, recruited from all over the world. Portuguese fishermen from the Azore Islands, Frenchmen, Scotchmen, Dutch, Norwegians, Africans, South Sea Islanders, and Americans rubbed elbows aboard a whaler. Black Americans were especially prized as excellent seamen and skilled harpooners.

> *In the assemblage thronging the wharves, one met Europeans from under every flag and speaking every language -- all gathered together to wage war upon the whale.*
>
> *It appeared here to be of no possible consequence what a man's color or language might be, only that he had the arm to pull an oar, the eye to aim a harpoon and the heart to face, without flinching, the wrathful fury of a wounded whale. These are the only patents needed to establish the nobility, the sole tests of manhood.*

Finally the day would come when the ship had been provisioned and equipped for its long and dangerous journey. The wind was fair and a large crowd of friends, family and relatives would come down to the dock to see them off. They would wish them "a short voyage and a greasy ship" -- meaning that the ship should return soon with all of her barrels filled with oil.

Perhaps this beautiful English shanty was sung as the ship was warped out of the harbor at the start of her trip. The shantyman would sing the solo, while the crew roared out the chorus. To the tears of the women and shouts of the men, the ship slowly moved out into the harbor.

HEAVE AWAY MY JOHNNY


Solo
Chorus
There's some bound for New York Town others is bound for France
Heave a-
Solo
way-ay My John-ny Heave a-way. And some bound for
Chorus
Ben gal Bay to teach the whales to dance And a-way-ay my jo li-
Y boys we're all bound to go.

Our pilot he's awaiting for
the turning of the tide,
And then my girls we're gone
again with a good westerly
wind.

We've got our advance in our
pockets and we'll spend it
in Liverpool,
And when the money is gone
and spent, we'll look for
a ship once more.

Come all you hard whaling
sailors that round the
Cape of Storm,
Be sure you've boots and oil-
skins or you'll wish you
never been born.

SONG NOTES:

Bengal Bay -- off India.

pilot -- man who steers ships safely out of harbor.

advance -- sailors were paid a portion of their money before sailing.

Liverpool -- famous English port.

Cape of Storm -- sailor's name for Cape of Good Hope.

boots and oilskins -- waterproof clothing for stormy weather.

The "greenies" quickly found out their first day at sea, seasick and miserable, cuffed and whipped by the mate, to get up on deck and climb up the mast, and "do their duty by God!" that the promises of the recruiting agent were from the realities of life at sea.

Instead, the crew would be rounded up on deck and the Captain would address them:

"I suppose you all know what you came a-whaling for? You didn't come to play. No you came for oil, you came to work! Now, I allow no fighting aboard this ship. Come aft to me when you have any quarrels and I'll settle them! *I'll do the quarreling for you - I will!*

I'll give you good grub to eat and plenty of it if you work; if you don't, you may starve.

(continued on page 37 ...)

WHALING IDEAS cont. *from page 28.*

LITERATURE AND LANGUAGE ARTS

Students to read fiction, nonfiction about whaling
Assign Moby Dick to your class (many versions available) or read some selections from it to them
Choose a part of Moby Dick to dramatize
Children imagine they're on a whaling cruise - write letters home, keep diaries, or log - as captain, harpooner, cook, cabin boy, green hand, able-bodied seaman, etc.
Role play scenes and events

ECOLOGY AND WHALING TODAY

Still an important industry today - products, where carried out, which countries, machinery, equipment and boats used

Why preserve the whale - what is its importance to us?

STUDY OF LIGHTING AND OTHER INDUSTRIES of 1700's and 1800's, especially in New England and Long Island - but in all parts of the country

ENERGY CRISIS OF TODAY - what do we use for energy, lubrication?

STUDY OF PERFUME INDUSTRY today - use of ambergris - substitutes?

SCIENCE

Study of whales - different types
Their ability to descend and withstand pressure; the value of this to divers, submarines, and our efforts to explore and colonize the bottom of the ocean and mine its resources
Visit to Aquariums and Natural History Museums

TELEVISION - Watch Jacque Cousteau's program

The Movie *Moby Dick*, starring Gregory Peck is frequently shown on the late show. A marvelous movie; very fine portrayal of the book and the whaling industry

VOCABULARY

Studying whaling terms - which have entered our language; make up a dictionary of whaling terms; compare them with terms of another industry - even with that of baseball or football - see how language grows and changes and is a living thing. Go through Moby Dick and select words and expressions

STUDY OF CACTUS PLANT from southwest U.S. that they find when processed is similar to fine whale oil

YOUR OWN IDEAS --- Send them in so we can add them to this list.

Now, the sooner you get a cargo of oil, the sooner you'll get home. Do your duty and act well your part toward me and I'll treat you well. But show any obstinacy or cut up any extras, look out! I ain't a man to be trifled with. No I ain't, (a frightful doubling up of the fists and a gnashing of the teeth).

That's all. Go forward where you belong!"

The only concern of the officers was to get them working and used to their sad lot at once. These "greenies" had to be whipped into condition for the hard, demanding life of a seaman aboard a whaler.

Why did the men stand for such treatment? Simply because they had no other choice. At sea, the captain was lord and master. His word was the law and his authority was passed down to all the officers.

Besides the harsh discipline there were other discomforts. While the officers lived in cabins, the crew had to board in the forecastle, a small space without any windows or light, except for a hole cut in the deck above. In these small, inadequate quarters, the men were to live for 3 or 4 years, with barely room for them to lie down in their bunks, which lined the walls, one above the other. There was not a shred of privacy or comfort.

The food, selected for its cheap cost rather than for its taste, was poor and monotonous. Three meals a day, each meal much the same, consisted of salted or pickled meat, flour, corn, rice, cheese, butter, dried apples, beans, peas, vinegar, potatoes, dried codfish, molasses, tea and coffee. Usually voyages were so long that much of the original food would spoil, rot, decay and become wormy. Hunger was a constant companion of a whaleman.

Many a night after a hard day's work have I turned in hungry enough to eat with relish had it been within my reach...dogmeat. When I got anything to eat, I devoured it, like a starving wolf. I seldom dreamed of anything at night but good Kentucky roast beef, peaches and cream, pumpkin pies and all the luxuries.

Yet, in spite of the hardships, there were times for enjoyment aboard ship. During their free time, the men would gather up on deck and swap stories, reminisce about home and previous voyages, play checkers and cards, mend clothes and smoke.

Another way of passing the time was the art of scrimshawing, a craft peculiar to whalers. Using the whalebone, they carved various items such as pie crimpers, cribbage boards, chessmen, jewelry boxes, needle holders and corset busks as gifts for their wives or sweethearts or families.

Various musical instruments were brought aboard and played. Sometimes the men danced with each other.

"An old fiddle was discovered...a jack had begged an old flour sieve from the steward, over which he fastened the dried stomach of a blackfish and with some bits of tin and cooper to make a jangle he had constructed a bona fide tambourine. This brought out a flute from its hiding place and soon the forecastle resounded to the merry notes of a fiddle, two flutes, the tambourine, bones and a triangle."

Singing was one of their main enjoyments.

> *"In the evening after the decks were swept, I generally set for an hour or two on the jib-boom, playing the flute or humming over favorite airs, many of which conjured up associations which were pleasant yet mournful to the soul."*

Perhaps they sang this beautiful Scottish whaling song about the "Bonny Ship, *'The Diamond'"*.

THE DIAMOND

chorus It's cheer up me lads, let your hearts never fail For the
bon- ny ship the Dia- mond goes a- fish- ing for the whale. The
Dia- mond is a ship, me lads, for Dav- is Straight she's bound, And the
pier it is all gar- nish- ed with bon- ny las- ses 'round.

CHORUS: It's cheer up me lads,
Let your hearts never fail,
For the bonny ship the Diamond
Goes fishing for the whale

The Diamond is a ship, me lads,
For Davis Straight she's bound,
And the pier it is all garnished
With bonny lasses 'round.

CHORUS

Captain Starbuck gives the order,
To sail the ocean wide
Where the sun it never sets, me lads,
Nor darkness dims the sky.

CHORUS

Along the pier of Peterhead,
The lasses stand around
With their shawls all pulled about them,
And the salt tears falling down.

CHORUS

Now don't you weep my bonny lass
Tho' you be left behind,
For the rose will bloom on Greenland's
ice, before we change our mind

CHORUS

VOCABULARY:

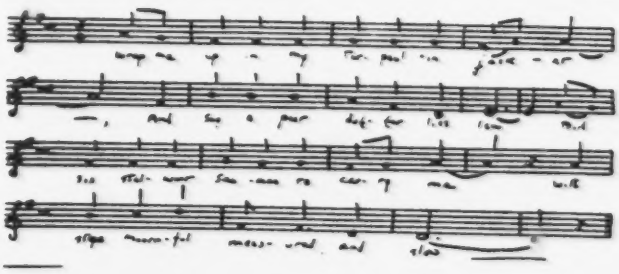
bonny - beautiful
Davis Straight - up in the Arctic Sea
all garnished with - all filled with, decorated with
bonny lasses 'round - pretty girls standing around
Peterhead - Scottish whaling port

Cramped, inadequate quarters, the constant overpowering smell of whale oil, grease, and filth; monotony, absence of frsh food and long hours of dangerous work, exposure and constantly being drenched by the sea, led to disease and ill health.

If a man fell ill or had a serious accident, there was little that could be done for him. Aboard a British whaleship, there was usually a doctor, but not on an American ship. The Captain, who served as doctor, knew little about it and had only a few standard medicines in the medicine chest.To be sick on board a whaler was a sad fate.

> It fell to me to watch the bed of our sick man. He was stowed on a narrow shelf in the pantry, scarcely wider than his body. His dying face and mine were only separated by a few handbreadths.
>
> After a time, he recognized my face so near his own and gasped, "O,God, Bill, you don't know how hard it is to die as I am dying, so far from home and kindness."
>
> Reviving a little, he murmured:
> "How lonely to go down into this sea, where no man has been buried! And,if as the sailors say, the sea has no bottom, I'll sink and sink forever. Oh, how lonesome I will be here. If it was on the offshore, I'd find the company of athousand who have gone before. But no ships ever come here."
>
> The next morning a shroud was made and the body prepared for burial by being sewed up in a heavy canvas with heavy weights so that it might find a resting place in some corral bed at the bottom of the sea. I have often thought how dreadful must be the stillness down there.

THE TARPAULIN JACKET



A tall stalwart seaman lay dying,
And as on his death bed he lay,
To his friends who around him were sighing;
These last dying words he did say:

Chorus:

Wrap me up in my tarpulin jacket,
And say a poor sailor lies low;
Let six boatsteerers come carry me,
With a step that is mournful & slow.

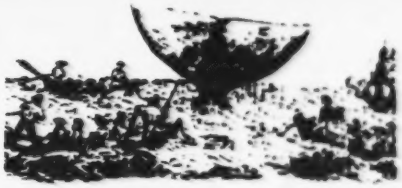
I know that I won't go to heaven,
And I dont want to go down below:
Oh, ain't there some place in between them,
That a poor whaling sailor can go?

Let six boatsteerers come carry me,
With a step that is mournful and slow;
And give them a bottle of rum, sir
To drink to the sailor below.

This mournful English song catches the sadness and loneliness of dying at sea - far from home, with the terror of being buried in the vast, endless ocean with no one to mourn or tend your grave.

Vocabulary:

tarpaulin jacket - waterproof jacket
duffer - sailor
stalwart - strong
boatsteerer - harpooner



There were the terrible dangers of the chase itself. A whale was the largest creature that had ever walked the earth or swam the seas. A prehistoric dinosaur might have reached 40 feet in length and weighed 50 tons. A large whale weighed about 90 tons - - 30 times as much as an elephant - - and often grew up to 100 feet in length. It is a wonder any whales were ever caught or any whalemen ever survived to tell the tale. The whalemen's motto, "a dead whale or a stove boat" too often turned out to be the latter.

Captain Ames and one man killed by a blow from a whale's fluke.

-- Logbook, November 21, 1843

Log of the ship, Huntress, June 22, 1845 - George Sherman lost, taken down by whale...last we saw of him, he had a knife in his hand trying to cut the line.

Once the men had killed the whale, their work had scarcely begun. For now they must work feverishly night and day to strip away the whale's fat, boil it down into the precious oil and store it in barrels. If this was not done quickly, the fat or blubber would spoil and become worthless, or the sharks would get it.

After laboriously towing the whale back to their ship, the men would strip off his blubber like peeling a naval orange, cut the huge pieces into smaller pieces and boil down the fat into oil in the try-works, huge iron pots embedded in brick and insulated with sand on the main deck. At night the trying-out resembled a scene from Dante's Inferno:

The flames darting high above the try-works revealed the men jumping and sliding about decks like demons about an incantation fire. The smell of the burning cracklins is too horribly nauseous for description. It is as though all the ill odors of the world were gathered together and being shaken up...

Everything is drenched with oil. Shirts and trousers are dripping with the loathesome stuff. The pores of the skin seem to be filled with it. Feet, hands and hair are all full. The biscuit you eat glistens with oil. From this smell and taste of blubber, raw, boiling and burning, there is no relief or place of refuge.

Finally, no matter how long the voyage, the last whale was cut in and try'd out, the casks were all filled with oil, the baleen, or whale bone, was all tied up. The try-works were torn down, the ship scrubbed for its final time and the captain gave the orders to sail for home!

Both a forecastle song and a shanty, this English song was so popular with both English and American seamen that it was said that no ship could sail homeward without it being sung. The American changed "Merry England" to "Dear New England" or "Young America."

(The song "ROLLING HOME" follows...)

THE MAILS ARE SLOW

WE MAILED OUT ISSUE #1, VOL. II in late October. We didn't get our own copies until six weeks later. If you still didn't get a copy -- about the Civil War -- let us know and we'll send you a duplicate.

** ***** **

ROLLING HOME

Pipe all hands to man the capstan
  See the cable free and clear,
Now we'll heave and heave together,
  For New England home we'll steer;
  Up aloft amid the riggin
  Blows a loud exulting gale,
Like a monsoon in the springtime
  Filling out each well-known sail.

CHORUS: Rolling home, rolling home,
Rolling home across the sea,
Rolling home to dear New
England
Rolling home dear land to thee.

Twice five thousand miles behind us,
  Twice five thousand miles before,
Now we're passint St. Helena
  Heading for New England's shore;
And the waves we leave behind us
  "Seem to murmur as they flow
  There's a hearty welcome waiting
  In the land to which you go."

CHORUS: Rolling home, etc.

Now we'll sing a joyful chorus
  Through the watches of the night.
Sight the shores of old New England
  When the grey dawn brings the light;
So heave away and with a will boys,
  For New England home we'll steer,
And the girls will all be waiting
  For us there upon the pier.

Soon they would spy the familiar landmark of Gayhead on Martha's Vineyard and straight up the channel to New Bedford and home! It was a time for Ranting and Roaring!

VOCABULARY:

Pipe all hands - call all the crew.

to man the capstan - pull up the anchor by winding the rope around the capstan.

exulting gale - joyful wind.

St. Helena - island in the South Atlantic.

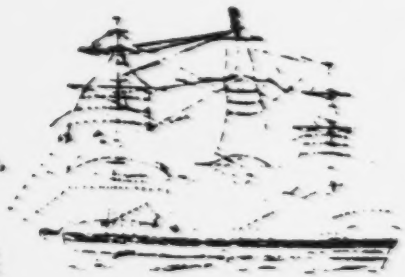
Heave away - pull on the ropes or turn the arms of the capstan which winds up the anchor.

Are you looking for a whaling film to rent? The New Bedford Whaling Museum has a fine whaling film. Write directly to them for details. The address is New Bedford, Massachusetts.

WE'LL RANT AND WE'LL ROAR

This British fos'cle song dates all the way back to the times of Samuel Pepys, 1660's, when he was a Naval Secretary. It became very popular with the seamen of both America and England.

We'll rant and we'll roar - like true Yan- kee wha- le- men, we'll
rant and we'll roar on deck and be- low, Un -
til we sight Gay Head on old Mar- tha's Vine - yard, And
straight up the chan- nel to New Bed- ford we'll go



CHORUS:

We'll rant and we'll roar
Like true Yankee whalemen,
We'll rant and we'll roar
On deck and below;
Until we sight Gay Head
On Old Martha's vineyard,
And straight up the channel
To New Bedford we'll go.

(1) I've been a sea-cook and I've been a clipperman,
I can dance, I can sing, I can walk the jib-boom;
I can handle a harpoon and cut a fine figure
Whenever I get in a boat standing room.

CHORUS:

(3)
I was in Talcahuano last year in a whaler,
I bought some gold watches from the girls in the bay,
I bought me a pipe there, they called it a meershaum,
But it melted like butter upon a hot day.

CHORUS:

(2) I went to a dance one night in Old Tumbez.
There were plenty of girls there as fine as you wish;
There was one pretty maiden a-chewin' tobacco,
Just like a young kitten a-chewin' fresh fish.

CHORUS:

(4)
Here's a health to the girls of old Talcahuano,
Here's a health to the maidens of far-off Maui;
Unless you'd be married don't be melan-choly,
I'd marry you all, but my wife won't agree!

*** Vocabulary for song on bottom of page 42.

The ship was home, the long voyage over. The runners for the innfitters and innkeepers swarmed out to meet the men, advancing them money, luring the whalemen to stay at their boarding houses, drink at their tavern, buy at their store.

Whaling was an unusual occupation in that the whalemen received no fixed salary. In amost every other occupation, the owners paid regular wages. As long as men worked, they were paid. The owners bore the risk of profit or loss. But in the whaling industry, this burden was laid on the backs of the sailors themselves. If the ship made a profit from its journey, each crew member received a share of it, called "a lay." A captain received 1/10th, a mate 1/75th, while a green-hand would get 1/200th. All of the moneys and supplies advanced to him during the voyage was charged against the whalesman's account plus interest. Even if it had been a profitable voyage, the whaler might find himself penniless or even in debt to the shipowner. Typical was one John Murray, who in 1844, received ten cents as his pay for a four year voyage from New Bedford. The owners generously gave him an additional ten dollars.

Here is the record of money earned and expenses deducted from the four years voyages of one seaman:

Sailor's share reduced to money	$268.25
Less	
Fitting, shipping and medicine chest	10.00
10% discount on $262.25	26.22
3% insurance on $262.25	7.86
Money originally advanced	75.00
Interest on same	16.80
Cash advanced during voyage	30.00
Interest on same, 1% per month	7.20
Clothing drawn from slopchest (aboard ship)	40.00
To be deducted from sailor's share	$208.08
Amount to be received by sailor at end of voyage	$ 54.17

The poor wretch stumbles ashore with $54.17, which is rapidly taken from him by the prostitutes and the innkeepers. The product of three years [illegible] day and night, has vanished in an instant. He must go to sea once more - without [illegible] clothes, facing three more years at sea of incessant [illegible] only to *"be lead or safe with the girls ashore!"*

I knowed nothin' more till I woke up [illegible] in a bunk on the forecastle of this [illegible] NEW EAGLE.

There were I, bound out on a three years' whaler with only just what dunnage I stood up in. That I was told would just three shifts - take off, put on, and go naked.

The last and final song sums up the plight of whalemen in his own words. Robbed and drugged by the innkeeper and his prostitutes, he roams the streets naked until a boarding housekeeper ships him on board an outbound whaler and he's *"off to sea once more."*

BEST COPY AVAILABLE

OFF TO SEA ONCE MORE

Dm F C
When first I came to Liv - er - pool, I
Dm
went up - on the spree, My mon-ey at last I
F C Am
spent it fast, got drunk as drunk could be, And
Dm F
when my mon-ey it was all gone, ah,
C Am Dm
then I want-ed more, For a man must be blind to
C Dm Am Dm
make up his mind to go to sea once more.

That night I stayed with Angeline, too drunk to roll in bed;
Me watch was new, and me money too, in the morning with 'em she'd fled;
And as I roamed the streets about, the girls they all did roar,
"There goes Jack back, poor sailor lad, he must go to sea once more!"

I shipped on board of a whaling ship bound for the Arctic seas,
Where the cold wind blows through the frost and snow, and Jamaica rum would freeze;
And worst of all I had no gear, for I'd lost all me money ashore,
Oh, it's then that I wished that I was dead so I'd go to sea no more.

Some days we were catching whales, me lads, and some days we were catching none,
With a twenty foot oar stuck into our hands from four o'clock in the morn.
And when the shades of night come on, we'd rest on our weary oars,
It was then that I wished that I was dead or safe with the gals ashore.

Come all ye bold seafaring men, and listen to my song;
When you come off from your long trips, I'd have you not go wrong,
Take my advice, drink no strong drink, don't go roaming on the shore.
But get married lads, and have all night in, and go to sea no more!

VOCABULARY & NOTES (from song on page 46)

clipperman - a sailor who sailed on a clipper ship.

walked the jib-boom - the boom protruding over the front of the ship to which the jib sails are attached.

Gayhead - a high hill on Martha's Vineyard, the first thing one sees when APPROACHING THE ISLAND FROM THE OCEAN.

Tumbez - a famous whaling port in Peru.

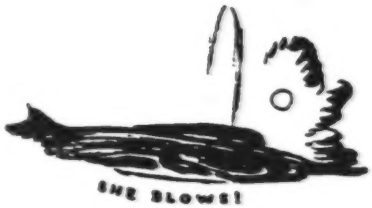
Talcahuano - a large harbor in Chile.

Maui - Mowee Island, one of the Hawaiian Islands.

New Bedford - Important whaling port in Massachusetts.

***NOTE - *See if you can locate on a world map all of the islands named in the song.*

WHY STUDY WHALING???



The whale today, as one of the world's largest and most fascinating mammals, is an endangered species. This species is the heritage of the contemporary world, which has the obligation to understand it and to protect it. The *history* of our relationship with the whales illuminates deeply the modern problem and the modern obligation.

The story of whaling is not only the story of whales as victims of the hunt, but the story of the men who chased them. This tale provides an odyssey of American working men who scoured the seas during the Jacksonian period at the risk of their own lives, to provide oil and other commodities for American society. They enriched that society but did not themselves, like the cowboy, grow rich by what they did. Thus, the study of whaling is for our young people an excellent introduction to the study of the American worker himself in all his dignity, tragedy and grandeur.

The American experience, at least until 1860, is a sea experience. Americans, in their wind driven boats, penetrated the remotest parts of the globe in search of commerce and profit. This nautical experience was a dramatic and deeply human one because it involved a neverceasing battle between man and the elements of nature. The story of whaling, then, is the story of man's struggle with his environment, deeply poetic and deeply tragic.

The men who engaged in this struggle, often at the cost of their health, their sanity and their very lives, expressed their experiences in an art form of incomparable beauty--their songs. These songs are the whaling ballads reworked from the British heritage of sea songs and constituting in their totality a memorial to the spirit of the common working man--his endurance, his creativity and his heroism. These songs will go on being sung as long as there are people left to sing them. They are our children's heritage simply because they are there, and it is our job, perhaps, to make sure that the children are introduced to them.

Whales, then and now, have been sacrificed by industry to a demand for profits. The moral of this story is that today we have to find ways of using energy that does not sacrifice our environmental resources to the needs of a single generation. This challenge is underlined with devastating clarity by the whaling history of American society from 1800 until the present time.

The greatest American novel, *MOBY DICK*, is a story of world significance concerning human relationships to the cosmos itself. The *framework* and *foundation* of this story is the whaling voyage. Thus, the preconditions for the mastery of *MOBY DICK* is that the student grasp what the whaling voyage was all about. There is, in our opinion, no better way to accomplish this, than the study and singing of the songs of the whalemen.

One final point: *With the possible exception of New York state, whaling was supremely the industry and the achievement of New Englanders.* Thus, for New England children and their teachers, whaling must forever have a special place in the curriculum because it goes to the heart of their history and background.

Whaling songs are, in the last resort, a supremely expressive example of New England literacy which belongs to all of us.

MOBY DICK

Before Melville wrote his famous novel, he was an ill-paid school teacher. He might have heard of the glamour and adventure of whaling from his cousin, Thomas Wilson Melville, who was just home from a three-year whaling cruise.

In *Moby Dick*, Melville wrote of the whaling men:

> *"The Nantucketer, he alone resides and riots on the sea...to and from plowing it as his own special plantation...And thus have these naked Nantucketers overrun and conquered the watery world like so many Alexanders ...parcelling out the Pacific, Atlantic and Indian Oceans...Let America add Mexico to Texas and pile Cuba upon Canada. Let the English overswarm all of Nantucketers. For the sea is his; he owns it."*

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South Brunswick (New Jersey) Instructional Development Day Workshop

On November 11th, Laurie gave a workshop to elementary school teachers of the South Brunswick School District, entitled *Folksongs In The Classroom: Teaching Social Studies Through Music.* It attracted over 30 interested and receptive teachers. Ideas were exchanged, songs were sung and experiences shared, and new supporters for the newsletter signed up. The high morale and enthusiasm of the participants showed that South Brunswick is a great district in which to teach.

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Checklist of Free Materials

____ #24 A more complete Bibliography for both Teacher and Students

____ #25 A Discography of Whaling Ballads and Folksongs

____ #26 An outline for following along the movie *Moby Dick* with Gregory Peck

****

OTHER MATERIALS - Send directly to source mentioned - *NOT TO US.*

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WHALING FILMSTRIP - A great filmstrip on New England Whaling, *There She Blows* by Laurence I. Seidman; produced by Hawkhill Associates, 125 E. Gilman Street, Madison, Wisconsin 53703. For ages nine up through adults. Contains teacher's guide. Send for their free catalogue. This small company produces creative filmstrips on Science, Social Studies, Language Arts, Humanities and Teacher Education.

FOLKSONG IN THE CLASSROOM

A NETWORK OF TEACHERS OF HISTORY, LITERATURE, MUSIC AND THE HUMANITIES - A NEWSLETTER

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VOLUME II, # 3 page 46
Spring, 1982

CHILDREN'S SONG AND LULLABIES

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Announcement. For 1982 - 1983 the subscription to FOLKSONG IN THE CLASSROOM will rise to $4.00, a change made necessary so that we may cover rockbottom costs. It will help us greatly if you will remit your $4.00 for next year now. If you are still owing for 1981 - 1982, please send a total of $5.50. CHILDREN'S SONGS & LULLABIES is the last issue of the current year: three issues of approximately twenty pages each is more economical to publish than four smaller issues.

CHILDREN'S SONGS AND LULLABIES

Introduction

This issue is devoted to children's songs and lullabies. These are both for very small children and children in the upper elementary grades. But many of these songs have a universal significance and can be used with older children too. Lullabies, for example, are an international language and sung by people the world over. The teacher who teaches these, at any level, is making a contribution to global perspectives and international understanding.

The foundation for a child's love of song is laid when that child is still in the cradle. If we do not cherish this love when children are very small, there is danger that it will wither later. Teachers in the elementary grades play, if they choose, a crucial role in introducing our children to their folk song heritage, and laying a basis for the lifelong use of song.

Children's love for song is not confined to "children's songs." American children have sung the traditional songs and ballads just as much as the grownups. Many of the songs that we have published in earlier issues of FOLKSONG IN THE CLASSROOM have been longtime children's favorites, and we refer you especially to

> The Castle of Dromore (I,1); The Golden Vanity, The Gypsy Laddie, Barbara Allen, Scarborough Fair (I,2); The Sycamore Tree, Let's Go a-Hunting (otherwise known as Billy Barlow), A Paper of Pins, The Fox (I,3); I Ride an Old Paint, Rain or Shine, Colorado Trail (I,4); Walking on the Green Grass (II,1).

But children, in addition to singing these "adult" songs, have also created songs of their own. These, perhaps, should be of especial interest to adults and to teachers, for many of these songs are simple, charming, fun, and, above all, easy to learn. What better way for many of us to "get our feet wet" in using folk songs than to learn from the children, and get our introduction from these simplest and most charming of ditties?

At the end of this issue we provide a short bibliography of children's songs. For the kindergarten and elementary school teachers, Ruth Crawford Seeger's book has to be their bible--American Folk Songs for Children, now available in paperback. And we are all now in real luck, because there are records to go with this book: see the review by Mitzie Collins on page 51 of this issue.

READERS' COMMENTS AND QUESTIONS FOLLOWED BY EDITORIAL RESPONSE

Dan Miekstyn
P.O. Box 7369
Ann Arbor, MI 48107

History should tell us the story of everyday men and women, not the giant heroes plastered in concrete. These songs tell us about everyman and everywoman. These songs truly tell us about the real folk--about you and I in a different time and a different place.

* * * * * * * * * * * * * * * * * * * *

Editorial comment:

Dan attended our workshop at the NCSS Detroit annual meeting and handed in this comment at the end. He sums up succinctly the magic and value of folksongs--they talk about us, our children and tell about the heroism, hopes and problems of common people. The songs bring these people to life so that our students can empathize and relate to them and realize that people everywhere, in all times and places, are much the same. It puts the emphasis on what everyday people can do and are doing, rather than just on leaders and military figures.

Judith Rovenger, Apt. 112
324 E. 90th Street
New York, NY 10021
(A Librarian's Viewpoint)

Although I have no pretension to being a folksinger myself, in the course of my career as a Children's Librarian I have used folk music extensively. Folksong, like folk story, gives me a sense of connectedness with both past and future--it enables me to feel rooted in a continuous tradition of humanity.

I have used folksong with children from the very youngest on up. Committed to the celebration of children's literature, the oral tradition seemed a natural way to share my enthusiasm with the children--whether as folk story or folksong.

For babies and toddlers I feel that song is a natural outgrowth and support of how (I believe) children acquire language (through inflection, intonation and melody). I used to work at building up the children's (and parents') repertoire of nursery folksongs and stories to support language development and to stimulate joy in the "poetry" of language and music.

The uses of folk music with older children are also unlimited--especially in helping them to understand the interrelatedness of talking (singing) and listening, reading and writing. Also important to me is the aesthetic experience folk music can engender. Modern children meet folk tales and fairy tales with a scepticism born of modern technology and the early substitutions of "comic and television heroes" for the more powerful mythic archetypes. I have found that folksong, because it appeals first to the preverbal level of feeling, is a direct way to reawaken children's appreciation of folk and fairy tales.

I introduce one of my favorite stories, "Greyling," by Jane Yolen, with a verse or two of the folksong, "The Great Silkie of Sule Skerry" (as Ms. Yolen suggests in the back of her book) and I follow the story up with several other verses. The effect is the fusion of the story with song, literary metaphor with haunting melody.

Please excuse my verbosity. It's not often I find anyone who cares or shares my passion for folksong. I heartily applaud your efforts. It is terrific not only to be able to swap ideas but to have a forum to discuss the intellectual underpinnings of the passion.

* * * * * * * * * * * * * * * * * * *

Editorial response:

Judith's letter is so eloquent and complete that there is nothing we can add to it but endorse her sentiments completely. Folksong, with its music and word story, is the magic that brings literature, social sciences, the arts, and language to life and elicits creative and intellectual response almost automatically from the students who sing the songs.

Edward Holmes, Jr., Room 412E
Farmer Education Building
Arizona State University
Tempe, AZ 85287

I am developing a Curriculum Resource Guide for Elementary School Teachers in the State of Arizona. Its title is The Cowboy in The Territory of Arizona. I am accumulating information on books, pamphlets, music, art, places to visit (we have all sorts of Western museums in the Phoenix-Tucson area), shops to visit (like a Western saddlery shop), etc. It will be of immense help for the teachers of our state. Volume I, #4 (May 1981) has been of great help to me in developing the Folksong section of my Curriculum Resource Guide. If any of your readers have suggestions of materials that they have or know about, that our teachers in Arizona might use as aids in the study of the Arizona cowboy up through 1912 (when Arizona became a state), they can get in touch with me here at the University.

* * * * * * * * * * * * * * * * * * *

Editorial response:

If you have any information, please send it to Ed. His project might give teachers and librarians in other states ideas for compiling a curriculum resource guide on a chapter in your state history. For instance, the Great Lake states and Maine and some of the Canadian provinces, New Brunswick, Nova Scotia, might develop a guide on lumbering and the shantey-boys--there are lots of fine songs and much literature; logs, diaries, newspaper accounts, books, pamphlets on the period of logging the white pine that helped build America. New Yorkers would find a guide on the Erie Canal and its importance, not only to New York but to the whole north and midwest, a valuable tool. Similar projects could be on farmers, coal miners, the Forty-niners, railroaders, sailors. The list could go on indefinitely--each of regional interest but of use with all students in all parts of our country and Canada. (We hope in the future to have issues on each of these areas.) What others can you suggest? Write in and let us know. Possibly some of these curriculum guides have already been developed in your state or region. Let's share them!

Linda Russell, Apt. 8C
250 West 99th Street
New York, NY 10025

Every time I play somewhere and interested people come up afterward, I spread the gospel of the

newsletter. People are very excited about it. You are definitely filling a void. Those I've talked to are eager for information about you.

I've had a great summer. I did a program of the History of Castle Clinton (New York City at the Battery) in Song and Story--exploring the history of that place through the War of 1812, the concert hall days, the immigration period and the New York aquarium--all through music. Voice of America called me in to do a half-hour broadcast of it. Then, last week, I was on the Arlene Francis interview show on WOR-AM, where I sang and chatted for an hour. That's elicited a lot of response.

* * * * * * * * * * * * * * * * * * * *

Editorial comment:

Linda is a folksinger and guide, and the balladeer for the National Park Service at Federal Hall in New York City--down on Wall Street (see her letter in our last issue, Vol. II, #1, October-November 1981). Through these letters from our readers we hope to make everyone more aware of how widespread the use of folksong is--not just for entertainment, but for teaching and learning--by librarians, teachers on all grade levels, the federal government, museums and art galleries, for bilingual programs, for helping children learn to read, for working with both normal and handicapped children. There's a song for all--because folksongs are exactly what they say they are--songs of, for and by the folk. Their appeal is unlimited, there are thousands of them and you don't have to be a professional musician or singer to use and to enjoy them.

Rick Charette
RFD 4, Ward Road
So. Windham, ME 04082

Thanks for sending me a copy of your newsletter. I am hooked already. I think that it's simply fantastic! There is so much information. It's so good. I am amazed!

For several years, I have performed original and traditional music for children in schools across Maine.

I will share with your readers some of my thoughts and activities a little later on.

* * * * * * * * * * * * * * * * * * * *

Editorial comment:

Well, it's nice to share a reader's enthusiasm with you and blow our own horn once in a while. Like everyone else, we love to be and need to be appreciated--it makes us grow and bloom and redouble our efforts.

And we are looking forward to Rick's sharing his experiences with us in the near future. How about you? Don't hide your light under a bushel--tell us what you have been doing with folksongs in your classroom. Both successes and failures--all are of value. Teaching is a difficult and complicated art--and not every lesson or activity goes smoothly. But we learn from our mistakes and try again.

Ruth L. Borman
3818 Holly Drive
Bryan, TX 77801

This newsletter is most welcome. I am especially happy to find a song about the Brazos River. We live in Brazos County. The Brazos River is the only river near us and Brazos Varisco was one of the first inhabitants of this area. His great-granddaughter teaches at my school.

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Editorial comment:

Ruth is referring to the issue on the American Cowboy, Volume I, #4. "The Brazos River" is a beautiful love song and mentions twelve rivers of Texas in its verses. Ruth adds a piece of history and brings the past up to date. Isn't it marvelous that almost a hundred years ago the river took the name of one of the first inhabitants and today his great-granddaughter is teaching in the Crockett School and can have her students sing the song and learn about the rivers of Texas, so important to the settlers and the cowboys.

Incidentally, we got Ruth's name through a recommendation by one of our readers. In turn, Ruth passed on a name of one of her colleagues for our mailing list. That's the way it goes. We are building readership through recommendations by our readers. If each of you would send in one, two or three names of people who you think would be interested in Folksong In The Classroom, we'll be glad to send them a sample issue with your compliments.

Linda Williams
4967 Alfred Court
San Diego, CA 92120

No Murder Ballads. Please!

I love your newsletter . . . and I would hate to see it contain a glorification of violence (or, even if the message of each song contained a "moral of the story" . . . about the law-breakers getting their just desserts, I'd still consider it a downer . . .) Please focus on the positive aspects of life and people. Thanks!

* * * * * * * * * * * * * * * * * * * *

Editorial comment:

What do you feel about this? We'd like to hear from you!

Review Column

With this issue we introduce a new feature, the record review, which we hope will become a permanent part of "Folksong In The Classroom."

American Folk Songs for Children: 94 songs sung and played by Mike and Peggy Seeger from Ruth Crawford Seeger's American Folk Songs for Children, Rounder Records 8001, 8002, 8003. The address is Rounder Records, 186 Willow Avenue, Somerville, MA 02144.

The three-album collection of folk songs is a musical tribute by Mike and Peggy Seeger to their mother, Ruth Crawford Seeger, and her landmark folk song book, American Folk Songs for Children. Originally published in 1948, it is now available in paperback from Doubleday & Co.

Together the book and the records provide a fine way to learn not only many delightful songs for children, but also a way to learn about folk song style. The records offer a way to help classroom teachers over those common stumbling blocks of fearing they cannot sing, worrying because they don't play an instrument, and in general of lacking experience in making music in a simple, uncomplicated manner.

With these records the songs come alive and a straightforward way of singing is vividly demonstrated. The Seegers don't have "trained" voices, but their singing carries the heart of the music. The songs are either totally unaccompanied or backed up by one or two instruments. The short booklet in the record box has some pertinent thoughts on realism in folk songs for children, on accompaniment, and on singing style. If the listener also takes in the opening essays of the book, he/she will have the basic information needed to create and understand singing in which the sharing of the music and the communication possible through the songs is of the greatest importance.

Mitzie Collins

FOLK MUSIC IN THE ART ROOM

by

Sandy Behrend
10 Richford Road
Kendall Park, NJ 08824

A favorite song of mine learned from the singing of Mike Cooney many years ago, Apple Pickers Reel, is the basis for many autumn art activities for kindergarten through 6th graders.

Living in central New Jersey, many of our kids are familiar with apple orchards. Some are children of seasonal workers who live on local apple farms. Often a trip to an apple orchard is part of a unit of study on farms, seasons, apples, occupations, cooking, math and more. With this in mind, I bring it into the art room with the song.

An important aspect of the song is that it gives dignity and joyousness to a menial profession. Even picking apples has its own vocabulary and skills. In addition, apples are natural for a multi-sensory approach. They smell good, feel special, and the lesson can end with everyone having a taste.

First I discuss the new vocabulary: orchard, pick sack and windfalls. Then I teach the chorus which is instantly learned. Songsheets can be available for the verses.

Art activities to follow the song are:

APPLE PRINTING - for pre-school through first graders. You will need to provide apples which have been halved horizontally to show the "star" and vertically to show the heart shape. Some should be quartered as well. Cut a few while the children watch. Next you need shallow pans containing dampened thin sponges spread with red, yellow and green paint. These "stamp pads" can be kept for other press activities and last for many years. Put an assortment of shapes in each color and show children how to press the pad and then press onto the paper which should be large easel-type sheets. Printed news and wrapping paper work as well. Children will print a full page of apples. Smocks are necessary for this.

MIXED MEDIA APPLE ORCHARDS - for 1st through 3rd grade. Using 12 x 18 neutral colored drawing paper children draw a picture of an orchard with crayons. They can include anything they wish: people, buildings, vehicles, etc., but not apples. Then using the eraser end of new pencils as printers and stamp pads as above, print apples on the picture where appropriate.

APPLE STILL LIFES - 2nd through 6th grades. Provide bowls or baskets of various species of apples in pleasing arrangements. Begin the lesson with a short discussion about the varied shapes, colors, and sizes of apples. This will aid in changing the stereotype round red apple image with a stem and leaf. Using a reproduction of a Cezanne still life with fruit as well as a cubist still

life with fruit by Picasso as inspiration, demonstrate how to draw a sketch plan of their still life, noticing how some apples overlap others so that all of each apple doesn't show. Then provide pastels, chalk, cray-pas or tempera for finishing. Encourage the students to fill the whole paper with color like the artists did theirs.

The great thing about using the song and apples in general is that apples are a universal visual image which can be represented by all children. Making papier mache apples is another fine activity bringing in the third dimension. Each one comes out differently, if you use balls of newspaper for the base. Follow directions in any book dealing with art processes for papier mache.

Apple Pickers Reel by Larry Hands

From Michael Cooney, "The Cheese Stands Alone." Record # FSI 35, Folk Legacy Records, Inc., Sharon, CT 06069, 1968.
To order, write FOLK-LEGACY RECORDS, Sharon, CT 06069.

Hey, ho, makes you feel so fine,
Lookin' out across the orchard in the bright sunshine.
Hey, ho, makes you feel so free,
Standin' in the top of an apple tree.

Up in the mornin' before the sun,
I don't get home until the day is done.
My pick sack's heavy and my shoulder's sore,
But I'll be back tomorrow to pick some more.

Hey, ho, makes you feel so fine, etc.

Start at the bottom and you pick 'em from the ground,
And you pick that tree clean all the way around;
Then you set up your ladder and you climb up high,
And you're lookin' through the leaves at the clear blue sky.

Hey, ho, makes you feel so fine, etc.

Three-legged ladder's wobbly as hell,
Reachin' for an apple (whoops!) almost fell.
Twenty pound sack hangin' 'round my neck
And there's two more apples that I can't quite get.

Hey, ho, makes you feel so fine, etc.

Hey, ho, you lose your mind
If you sing this song about a hundred times.
Hey, ho, you feel so free,
Standin' in the top of an apple tree.

Hey, ho, makes you feel so fine, etc.

Hey, ho, you feel so down,
Pickin' up windfalls, crawlin' on the ground.
Hey, ho, you feel so free,
Standin' in the top of an apple tree.

LULLABIES

The following article on lullabies is reprinted her from Global Perspectives (February, 1981), with kind permission of the author and of Global Perspectives.

Adapted from Myself and Others, by Alexis Aquino-Mackles, David C. King, and Margaret S. Branson, copyright c 1979 by Global Perspectives in Education, Inc.

[For more information about Global Perspectives in Education, see page 67 below]

Lullabies Link People
by Margaret Stimmann Branson

Objectives. Students will

- Hear and sing lullabies--old and new--which come from several different cultures.
- Describe their own life experiences, relating how others have cared for them and how they, in turn, have cared for others younger than themselves.
- Describe in their own words some of the functions which lullabies serve.
- Compose a simple lullaby using lulling words from a language or languages not their own.

Materials. Lullabies. Optional: song or lyric sheets, photographs of the students as infants, record-record player, guitar, piano, or autoharp.

Introduction. Lullabies have been sung for centuries by people all over the world. They have been called "the original tranquilizers," "the first love songs a human hears," "folk music," "sleep rhythms," and a "means whereby caretakers of infants can release their feelings--both their joys and their frustrations."

Lullabies have a simple and direct appeal. Usually the words are of secondary importance. Emphasis is upon sound and rhythm. "Lulling" is their most important attribute.

Lull is a word which has come down to us from Roman times. In Rome those responsible for the care of infants used the word *lalla* to quiet their charges. Other cultures have invented words comparable to *lalla* (see chart). But, while the words used for lulling may be different, lullabies the world over rely on the power of monotone to induce contentment and sleep.

Procedure. You might begin by asking the children if they know what the word *song* means. What songs do they like to hear or to sing? How or from whom did they learn those songs?

Next, ask the children to try to remember a time when they were much younger. Can they remember going to bed at night? How did they feel about going to bed? Who put them to bed? What bedtime routines, if any, did they follow?

Some children may recall a routine of watching a certain TV show, after which time going to bed was mandatory. Others may recall that someone told them or read them a story. Inquire about those favorite stories. What were they? Why did the children like them? How many of the children learned their favorite stories "by heart" so that they could tell if a page was skipped or certain parts omitted in the telling? Why do they think they wanted to hear the same stories over and over again? Why do they think the storytellers may have tried to skip parts on some occasions?

Point out to children that, before they were old enough to watch television or to understand stories, their parents or caretakers may have used another way to get them to go to sleep. That method probably has been used everywhere, for as long as there have been people. Can the students guess what that means may have been? They may guess that it was by rocking and/or singing infants to sleep. If so, fine. If not, say that you are going to show them pictures so that they will be able to find out for themselves.

Let the students examine some pictures of infants being held and "lulled" to sleep by an adult. Ask them who they think the two people in each picture are. How do they think the baby feels? How do they think the older person feels? What might the older person be saying or singing to the baby?

At an appropriate time say that there is a special name for the songs which people sing to babies when they put them to sleep. Each is called a *lullaby*. Then explain to the children a little about the purposes and the musical forms of lullabies.

Introduce some lullabies. Let the children hear them, sing them, and discuss them. Help the children to generalize as much as they can about the universal aspects of child care and the interdependence of infants and their caretakers.

To conclude the lesson, introduce the children to some of the "lulling" words used by peoples around the world (see chart). Select one or several of those lulling words and "compose" a lullaby which the children can sing. The lullaby can be as simple as just repeating the lulling words, setting them to a melody with which the children are already familiar.

You may wish to give special consideration to the ethnic background of your students when selecting the lulling words for your original composition. It may be that the children would enjoy and benefit from using words of countries from which their grandparents or great-grandparents came.

Point out on a map or globe the countries which were the source of the lulling words used in the children's own lullabies. Talk about each country and the peoples who live in it.

Myself and Others is one of a series of curriculum handbooks published by Global Perspectives in Education, Inc. (GPE). "Lullabies Link People" allows students to discover the similarities and parallels between diverse groups and societies. The experience will build children's capacity to perceive some of the biological and psychological needs common to all human beings.

If possible show pictures of children who live in that country.

Extending the lesson. Have students bring in photos of themselves as infants. As each child examines his or her photo, ask who is taking care of, playing with, comforting him or her? How does the student think that person is feeling? How did the student feel about that person?

You can help students discover for themselves that they are capable of helping others by encouraging them to talk about their experiences as caretakers of others—brothers, sisters or cousins. What stories would they tell to those younger than themselves? What lullabies or songs might they sing? How might they comfort them or make them feel more secure? Knowing that they are competent helps children build a positive self-image—a requisite for effective learning.

Lull-Words From the World's Baby Language As Used in Lullabies

A-a-a	Lithuania
Abay, bay, bay	Gitksan Indian (Canada)
Ai-ba, lu lu	Latvia
Ai lu lu	Poland
Arroro ro ro	Spanish-speaking countries
[illegible] 'awe	Suni Indian (U.S.A.)
A-ya ya	Trinidad
Baloo, baloo	Scotland
Bayu bayu	Russia
Bissam, bissam	Norway
Bom pe, bom pe	Cambodia
Cha-chang, cha-chang	Korea
Dengu, dengu	Indonesia
Dodo, dodo	France, French Pyrenees, Belgium, Haiti
Doyi, doyi	Ceylon
E-a, e-a, e-a	Czechoslovakia, Germany
Ha-o, ha-o	Kwakiutl Indian (Canada)
Ho-ho	Egypt
Hoi-yo, hoi-yo	Okinawa
Lala lai	Iran
Lalla, lullay lull	English-speaking countries
Lalo lolli	Pakistan
Ma ma ma	Yuma Indian (U.S.A.)
Me me me me	Cree Indian (Canada)
Na, aa, ninna-nanna	Italy, Greece, Macedonia
Nen nen	France, Japan
Ni-ni-ni-ni	Philippines
Ninni, ninni	Tunisia
No no no nette	Switzerland
Obauba	Basque
Pi, pi, pi, pi	Yiddish-speaking people
Shoheen-shai-oo	Ireland
Su su su su	Estonia, Poland, Ukraine, Sweden
Suze nane	Friesland (Netherlands)
Tororo tororo	Guam
Tprundy, tprundy	Russia
Tulla lu lu	Lapland
Tun, kurrun	Basque
Tuu, tuu	Finland
Uuu	Basque
We we we we	Chippewaya Indian (U.S.A.)
Yee, le-le	Burma
Yo yo yo yo	Bantu (Africa)

THE LULLABY BOOK (London: Edmund Ward, 1939)

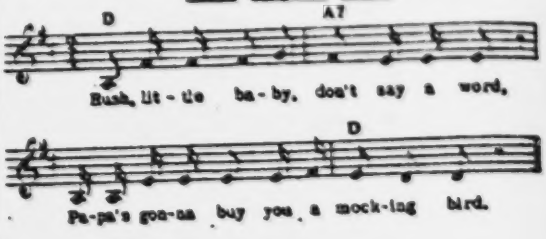
Hush Little Baby Hushabye

The white mother from Alabama, the slave woman from North Carolina both make promises to the child they are cradling. Go to sleep: when you wake you shall have a golden ring, a silver glass, a pretty horse.

They sing these songs over and over, to the child and to themselves. So fine are these lullabies that each time they are sung they seem as fresh as the day they were created.

The black woman has thoughts beyond the child that she is holding. Down in the field, in the slave quarters, who is watching her own little one?

HUSH LITTLE BABY



If that mocking bird won't sing,
Papa's gonna buy you a diamond ring.

If that diamond ring turns brass,
Papa's gonna buy you a looking glass.

If that looking glass gets broke,
Papa's gonna buy you a billy goat.

If that billy goat won't pull,
Papa's gonna buy you a cart and bull.

If that cart and bull turn over,
Papa's gonna buy you a dog named Rover.

If that dog named Rover won't bark,
Papa's gonna buy you a horse and cart.

If that horse and cart fall down,
You'll still be the sweetest little baby in town.

Hush little baby don't say a word,
Papa's gonna buy you a mocking bird.

Alabama folk song. John A. Scott. Ballad of America (1972), page 164

Hushabye

Hush - a - bye, Don't You cry.
Blacks and bays, Dapples and grays,
Go to sleep - y, lit - tle ba - by.
Coach - a - man - a lit - tle man.
When you wake You shall have
Hush - a - bye, Don't you cry.
All the pret - ti - lit - tle hor - ses.
Go to sleep - y, lit - tle ba - by.

Hushabye,
Don't you cry,
Go to sleepy, little baby;
Way down yonder,
In the meadow,
There's a poor little lambie,
The bees and the butterflies
Pickin' out his eyes,
The poor little thing cries "Mammy!"
Hushabye,
Don't you cry,
Go to sleepy, little baby.

from
John Anthony Scott.
Hard Trials On My Way
Slavery and the Struggle
Against It. 1974

Hush Little Baby
Hushabye

some thoughts on how to use

HUSH LITTLE BABY

Children can make up their own verses and supply their own rhymes This is good both for building vocabulary and for introducing children to words both new and familiar. The song contains many images, and this encourages art work of all types - crayons, paints, finger paints, murals, dioramas and mobiles. The children can work in small groups, each group doing a different verses. Discuss, too, the theme of the song. No matter what happens to toys that crack, break, or get thrown away, 'you'll still be the sweetest little baby in town.'

There are further questions, especially for urban and suburban children. What kind of bird is a mocking bird, and what sort of song does it sing? Why would a diamong ring turn brass? Would you give a diamond ring to a baby? How serious is Mama about these promises? Obviously the more imaginative the verses and the more beautiful the promises, the easier will it be for baby to be lulled by the lovely tune and the beautiful images, and drift off to sleep.

Is it right to make promises to kids when you cannot keep them?

HUSHABYE (All the Pretty Little Horses)

The teacher should have a good supply of picture books that deal with horses. Children may then study the many different types of horses, and their different colors: they may build their own scrapbook and draw their own pictures of these lovely creatures. There are also a number of words to learn here: dapples and greys, blacks and bays, coachs six-a little horses.

If possible take the children on a visit to stables where they may see horses for themselves; many of our children only see horses on tv or in the movies, and that's really sad. For centuries horsepower was of critical importance for farmwork and transportation.

Children need to make friends with horses at first hand, to touch the soft skin and stroke the smooth faces, to smell their smell, to watch them gallop and trot. Then they can begin to understand the magic of these magnificent creatures the taming and domestication of which moved mankind forward along the paths both of civilization and of friendship. For songs about horses, see Volume I, # 4 of FOLKSONG IN THE CLASSROOM

Corrections, Volume II #2 Whaling

Table of Contents. The title of the song is not 'We'll Rant and We'll Rave,' but "We'll Rant and We'll Roar.'

Bottom of page 32 and top of page 33. The title of this song is 'A-fittin' Out. Thetune is that of an old English song c alled "Ratcliffe Highway."

Songs for Very Small Children

It Rained a Mist You Put Your Right Hand In

Very small children are busy exploring their environment and their bodies. In the first grade, for example, we may take them into the community to visit the firehouse or the police department.

In this area of exploration songs can help in ways that are magic. Songs help the children to explore the entire environment from the rain on the window to the sun and the stars, and to familiarize themselves with these things. Songs help them to explore time, to count familiar things, to give names to colors, to the days of the week and to the months. Songs help them to explore their own bodies and to name each particular part.

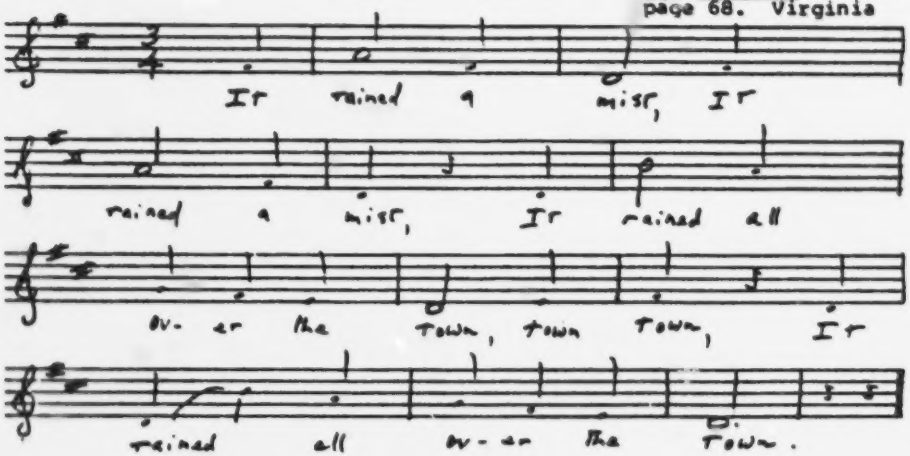
The songs do this by helping the child to combine what he sees, hears, feels, with the creative imagination that is already growing within him, to produce a construct of the outer world. This picture of the world may also one day become an instrument for understanding and reaching out to other children, other people, on this planet.

It Rained a Mist helps the children to explore their community. We and they together can sing of a thousand things, people, animals, upon which the rain falls. It falls upon the town, the houses, the fire department, the trees, the birds, the people in the street, the school.

You Put Your Right Hand in follows the same principle but even more than It Rained a Mist, it is an action song. The children stand in a circle - or, if there is no room, by their desks - name the parts of the body, then move, turn, skip, sing, dance, and have fun in the process.

It Rained A Mist

Ruth Crawford Seeger, American Folk Songs for Children (1948), page 68. Virginia



You Put Your Right Hand In

You put your right hand in, you put your
right hand out, you give your hand a
shake shake shake, And turn your self a-
chorus
bout. Here we go loo- by loo —,
Here we go loo- by la —,
Here we go loo- by loo —,
All on a Sat- ur- day night, Fay - la;
All on a Sat - ur - day night.

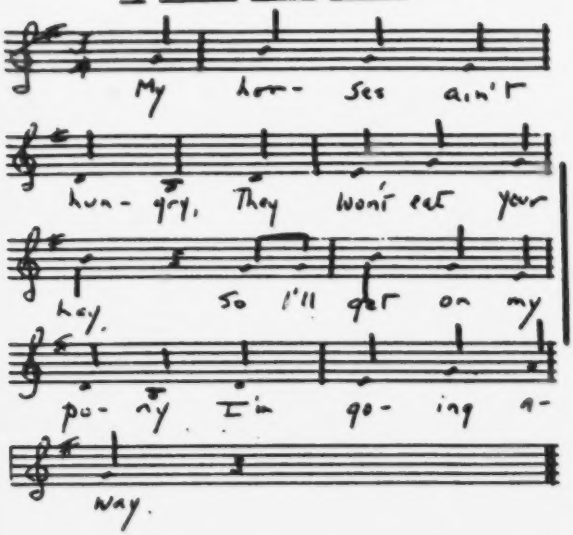
Repeat exactly as above, but substitute the following successively for 'right hand:'

left hand	both hands	both elbows
both hands	both feet	right knee
right foot	right elbow	left knee
left foot	left elbow	both knees etc

Eloise Hubbard Linscott, Folk Songs of Old New England (1962), page 23, Massachusetts ("I Put My Little Hand In.")

Songs for Very Small Children

My Horses Ain't Hungry



I know you're my Polly,
I'm not going to stay
So come with me, darling,
We'll feed on our way.

With all our belongings
We'll ride til we come
To a lonely little cabin,
We'll call it our home.

Little horses, little horses,
Come out of your barn,
The door is wide open,
The sunshine is warm.

Little horses, little horses,
Come back to your barn,
The doors wide open,
Your blankets are warm

Ruth Crawford Seeger, Folk Songs for Children (1948), page 110. Tennessee

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My Horses Ain't Hungry is an all-time favorite with America's small children. It deals with travelling, people who care for each other, animals, the sun, home. It offers endless opportunities for artwork, make-believe, homemaking, playing with animals. Speeded up, we can gallop with it; slowed down it's almost a lullaby.

Jimmy Rose is a children's favorite from slavery days, and an absolute marvel for singing class directions, and communicating from teacher to student almost anything you want. Danny Smith takes off his coat, puts on his coat, cleans the blackboard, drinks his orange juice, washes his hands - all "to accomodate his teacher." Dismiss class with this song at the end of the day: "fare ye well ye children all...and God Almighty bless you."

Jimmy Rose

Fare ye well, ye ladies all,
Fare ye well, ye ladies all,
Fare ye well, ye ladies all,
God Almighty bless you.

Dorothy Scarborough, On the Trail of Negro Folk Songs (1963)

Songs for Upper Elementary

The Grey Goose
What Shall we Do with the Drunken Sailor?
Jenny Jenkins
Froggie Went a-Courtin'

THE GREY GOOSE

For children this is a lovely tall tale; no matter what the hunters and the people do, they cannot kill this goose. The song, which comes from Texas, has an unbelievable swing to it; different children can sing the different versas, everybody can belt out the refrain, Lawd, Lawd, Lawd.

Children, too, may study geese in science. How does the wild goose migrate, take care of its young, overcome the perils of the flight? What are the migration paths, and why must we be sure to keep bird sanctuaries open along these routes?

The children may make a mural or frieze dealing with the song as a story, showing what happens to the goose. They may study the great variety of wild geese, collect pictures of them, and paint them.

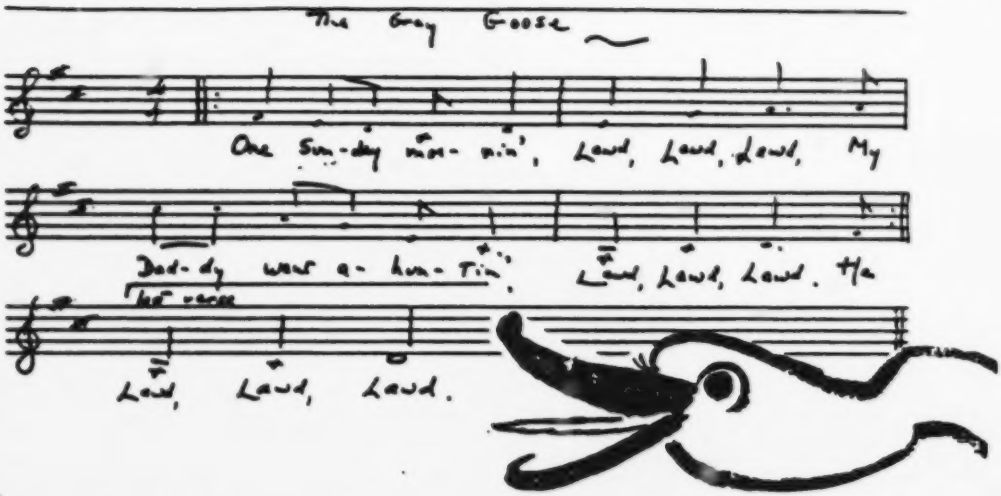
For some people in the South, the song has symbolic meaning. It tells about the Black People who have struggled to survive and live no matter how bitter and cruel the oppression to which they have been subjected.

WHAT SHALL WE DO WITH THE DRUNKEN SAILOR?

This song is a sea shanty. A group of sailors sang it as they ran down the deck with a sheet (rope) in their hands, hauling a sail aloft on the yard. In the olden days, when ships were built of wood and driven by the power of the wind, all the work on board, and there was a lot of it, had to be done by hand. Without manpower, sailorpower, the ships could not sail. If a sailor was sick, or not on the job, this imposed terrible extra burdens upon his mates.

What shall we do with the drunken sailor, how shall we punish him? As they worked the sailors sang about many ingenious and unpleasant punishments, as the song shows. Children invariably love it. They may add their own verses with their own ideas about punishment. Thesong, too, can stimulate curiosity about the old ships. Bring in books about ships, sailing, and sailors. Visit a ship yard, a museum where models of sailing ships, or paintings of them, are on view. How does singing help people when they are doing hard manual work?

JENNY JENKINS Since colonial times this courting song has been popular throughout the United States. It is fine for getting students to learn their colors. Dolls can be brought in, and the children can dress them with different materials to match the color of each verse. Children also enjoy the nonsense, tongue-twisting chorus. Let them practice this and other tongue-twisters -- excellent exercize, and develops the love of sound.



'Long come a gray goose,
Lawd, Lawd, Lawd
Well, up to his shoulder,
Lawd, Lawd, Lawd.

The gun went off a-boula,
Lawd, Lawd, Lawd,
And down came the gray goose,
Lawd, Lawd, Lawd.

Down he came a-fallin',
Lawd, Lawd, Lawd,
He was six weeks a-fallin,
Lawd, Lawd, Lawd.

Then your wife and my wife,
Lawd, Lawd, Lawd,
They gave him feather pickin',

They were six weeks a-pickin',
Lawd, Lawd, Lawd,
Yes, six weeks a-pickin',
Lawd, Lawd, Lawd.

He was six weeks a-cookin'
Lawd, Lawd, Lawd,
And they put him on the table,
Lawd, Lawd, Lawd.

And the fork couldn't stick him,
Lawd, Lawd Lawd,
And the knife couldn't cut him,
Lawd, Lawd, Lawd.

Well, they throwed him in the og pen,
Lawd, Lawd, Lawd,
An' the hog couldn't eat him,
Lawd, Lawd, Lawd.

So they took him to the saw mill,
Lawd, Lawd, Lawd,
Yes, they took him to the saw mill,
Lawd, Lawd, Lawd.

The saw couldn't cut him,
Lawd, Lawd, Lawd,
An' he broke the saw's teeth out,
Lawd, Lawd, Lawd.

And the last time I seed him,
Lawd, Lawd, Lawd,
He was flyin' cross the ocean,
Lawd, Lawd, Lawd.

With a long stream of goslin's,
Lawd, Lawd, Lawd,
An' they all gwine'quink, quonk,'
Lawd, Lawd, Lawd.

John Langstaff, Hi! Ho! The Rattlin' Bog (1969), page 89. Louisiana.

What Shall We Do with the Drunken Sailor ?

What shall we do with the
drun-ken sai-lor ? What shall we do with the
drun-ken sai-lor ? What shall we do with the
drun-ken sai-lor early in the morn-ing ?
Chorus
Hoo-ray and up she rises, hoo-ray and
up she ris-es, hoo-ray and up she ris-es,
early in the morn-ing.

Shave his belly with a rusty razor (three times)
Early in the morning

chorus

Put him in the scuppers with the hose pipe on him (three times)
Early in the morning.

chorus

Lash him to the mainmast til he's sober (three times)
Early in the morning

chorus

Traditional. Great Britain and North America.

Jenny Jenkins

F
C7
"Will you wear red, oh my dear, oh my
F
dear, Will you wear red, Jen - ny Jen -
Dm
kins?" "No I won't wear red, it's a
B♭
F
col - or I dread, I'll buy me a
fol - de - rol - de, til - de - tol - de,
seek - a dou - ble, as - a - caus - a
C7
F
roll, Jen-ny Jen-kins roll'.

John A. Scott, Ballad of America (1972), page 98 New England courting song.

"Will you wear green, oh my dear, oh my dear,
Will you wear green, Jenny Jenkins?"
"No I won't wear green, it's a shame to be seen,"
I'll buy me a fol-de-rol-de, etc.

"Will you wear white, oh my dear, oh my dear,
Will you wear white, Jenny Jenkins?"
"No I won't wear white, 'cause the color's too bright,"
I'll buy me a fol-de-rol-de, etc.

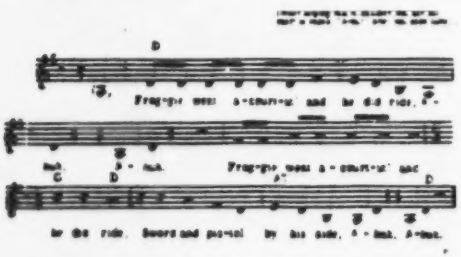
"Will you wear yellow, oh my dear, oh my dear,
Will you wear yellow, Jenny Jenkins?"
"No I won't wear yellow, might be chased by a fellow,"
I'll buy me a fol-de-rol-de, etc.

"Will you wear pink, oh my dear, oh my dear,
Will you wear pink, Jenny Jenkins?"
"Well, I might wear pink, but I'd still have to think,"
I'll buy me a fol-de-rol-de, etc.

"Now will you wear blue, oh my dear, oh my dear,
Will you wear blue, Jenny Jenkins?"
"No, I won't wear blue 'cause the color's too true,"
I'll buy me a fol-de-rol-de, etc.

"Then what will you wear, oh my dear, oh my dear,
What will you wear, Jenny Jenkins?"
"Now what do you care, so I don't go bare?"
I'll buy me a fol-de-rol-de, etc.

Froggie Went A - Courtin'



Froggie went a-courtin' and he did ride,
  Ahuh, ahuh,
Froggie went a-courtin' and he did ride,
Sword and pistol by his side,
  Ahuh, ahuh.

Well, he rode down to Miss Mouse's door,
  Ahuh, ahuh,
Well, he rode down to Miss Mouse's door,
Where he had often been before,
  Ahuh, ahuh.

He took Miss Mousie on his knee, etc.,
Said "Miss Mousie will you marry me?"
  Ahuh, ahuh.

"I'll have to ask my Uncle Rat," etc.,
See what he will say to that.

Without my Uncle Rat's consent," etc.,
I would not marry the President.

Well, Uncle Rat laughed and shoot his
                    fat sides, etc.
To think his niece would be a bride.

Well, Uncle Rat went off to town,
To buy his niece a wedding gown.

"Where will the wedding supper be?"
"Way down yonder in a hollow tree."

First to come in were two little ants,
Fixing around to have a dance.

Next to come in was a bumble bee,
Bouncing a fiddle on his knee.

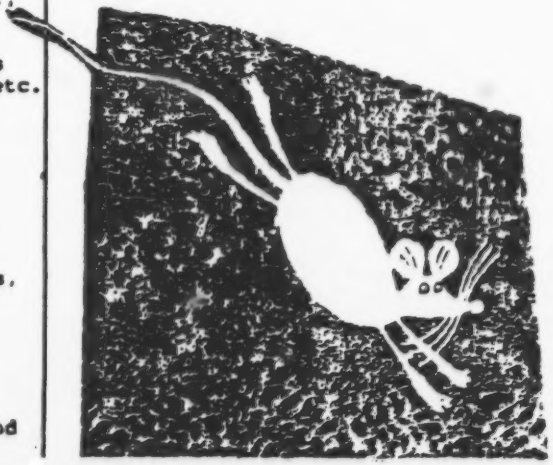
And next to come in was a big tomcat,
He swall the frog, and the mouse and
                    the rat.

Pete Seeger, American Favorite Ballads (1961). Great Britain

This song first appeared in print in 1549 and has been a favorite children's song ever since. It is an imaginative story which invites kids to create new and endless verses of their own.

Children can collect pictures of the different animals named, and make scrap books; they can make stuffed animals out of paper mache or clay, and dress them in wedding outfits. They can invent wedding present which each animal guest will bring to the happy couple. They can alphabetize the animals and put them into categories by size, shape and scientific classification. They can devise a supper menu in accordance with the needs of the different invited guests.

Show the class John Langstaff's picture book of this song, beautifully illustrated by Feodor Rojankovsky (Harcourt Brace, 1956).



Additional Commentary & Suggestions for Songs

All The Pretty Little Horses

Have someone come in who raises horses or exhibits them at shows - a parent, high school or college student, neighbor, fellow teacher, blacksmith, retired farmer. Let them talk to the class about the care of horses; have them bring in the tools needed to clean and prepare a horse for a show.

Some fine,easy books to read to your class are: Syd Hoff, Harry, the Horse; Phyllis McGinley, The Horse Who Lived Upstairs and Jan Brett, Fritz and the Beautiful Horses. For upper grades, Black Beauty is still a fine novel. A fine mystery and humerous novel for 3rd graders and up is The Great Geppy by William Pene Du Bois.

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Jennie Jenkins

Originally it was a singing game played at parties in communities where religious beliefs frowned upon dancing. It is related to the old riddle courting ballads, for the man or suitor offers color after color to which the girl must reply imeediately with any rhyme she can make up that offers a satisfactory answer.

Children love the nonsense rhyming and can make up their own verses using, instead of colors, various materials such as nylon, silk, cotton, rayon and so on. Also, they can use the whole rainbow of colors, rather than just the primary ones.

It can also be used as a dancing game and it can be dramatized or acted out. The students can draw pictures of Jennie Jenkins that they see in their own mind's eye when they sing the verses. In a colonial unit, the teacher could help the children learn as much as possible about dying materials the various colors using natural dyes.

Jennie Jenkins (continued)

The children can skip or gallop as they sing this. They can accompany themselves with simple instruments borrowed from the music teacher or make their own.

Another art project would be to cut out silhouettes of a girl wearing a dress from different color construction paper and make a chain of them and hang them across the room.

****

What Shall We Do With The Drunken Sailor?

This is a lovely tune. Have children adapt song to other means of transportation - trains, planes, cars, trucks, buses. Instead of sailors, sing about engineers, conductors, brakemen, pilots and co-pilots, stewardesses, changing the words to suit the means of transportation.

Using soft balsa wood or pine, children can make boat models. Clay and plasticine can also be used to make replicas of boats and sailors. Children can also do soap carvings.

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A Reminder -

SAVE YOUR PAST ISSUES OF THE NEWSLETTER

Since each issue is devoted to a different theme, you will find that you will want to save your copies of the newsletter. Thus you will build up a permanent file of folksongs and background materials that will be helpful to you term after term.

So file them away - and both your whole school and you will have them when needed.

Bibliography

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_____ More Songs to Grow On, ibid., 1954

John Langstaff, Hi! Ho! The Rattlin' Bog and Other Songs for Group Singing. New York: Harcoutt Brace & World, 1969

_____ and Nancy Langstaff Jim Along Josie: A Collection of Folk Songs and Singing Games for Young Children. New York: Harcourt, Brace & Jovanovich, 1970

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William Wells Newell Games and Songs of American Children. 1883. Reissued by Dover Publications, New York, 1963.

Ruth Crawford Seeger American Folk Songs for Children. New York: Doubleday, 1948. Paperback edition

Discography

Folkways Records (43 West 61st Street, New York, N.Y. 10023) offers several fine children's records:

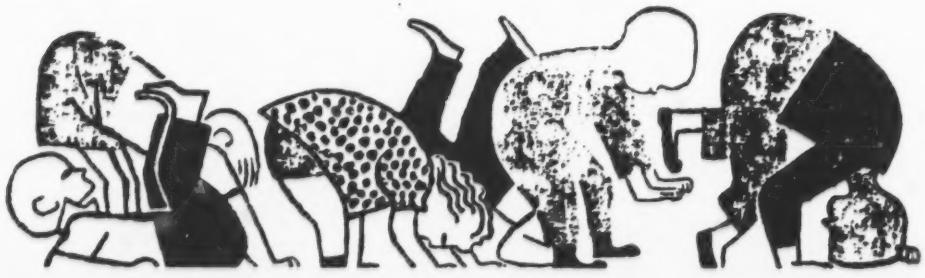
Follow the Sunset (Charity Bailey), FP 706
Animal Folk Songs for Young Folk (Alan Mills) FP 721
Who Bu lt America?(Bill Bonyun) FP 7402

Resources for Lullabies
(source: Leslie Daiken)

William Engvick, ed. Lullabies and Night Songs. New York: Harper and Row, 1965

Lynne Knudsen, ed. Lullabies from Around the World. Chicago: Follett, 1967

Dorothy Berliner Commins, ed. Lullabies of the World. New York: Random House, 1972



GLOBAL PERSPECTIVES IN EDUCATION, Inc.

Materials published by GPE offer activities, lessons, and practical ideas for enhancing the international components of the precollegiate curriculum. The lessons and activities are designed for easy reproduction and immediate use. Suggestions are given to help the teacher incorporate the lessons into standard curriculum subjects. Some of GPE's titles include Culture's Storehouse: Building Humanities Skills through Folklore; World View Through the Arts; and Through the Legal Looking Glass: Reflections of Peoples and Cultures.

For a complete list of GPE's teaching resources send your request for a publications catalogue to: Global Perspectives in Education, Inc., 218 E. 18th St., New York, N.Y. 10003

CHECKLIST OF FREE MATERIALS

All previous items mentioned in any issue of the newsletter are still available. We have the envelopes, but for every two items please send us a 20c. stamp.

___#3 Norma Livo's article Folk Song and Literature. Contains a detailed, annotated bibliography of folksong picture books for younger children. 20 pages. This is not anew item, but if you have not sent for it, do so now. This outstanding article is full of helpful information.

___#27 Lesson Plans of children's songs and lullabies, drawn up by working teachers

OTHER FREE AND INEXPENSIVE MATERIALS

send directly to the address given, not to us.

* For the summer of 1981 the Children's Literature Association has put out a special 44 page issue of their quarterly magazine, entitled Folklore and Children's Books, edited by Priscilla Ord. For this and a free brochure about the Association, send to

  The Children's Literature Assn.,
  English Department
  Eastern Michigan University
  Ypsilanti MI 48197

* Jeff Warner has asked us to inform our readers about the Country Dance and Song Society of America, (CDSSA), a 66 year old organization dedicated to the preservation and dissemination of information about traditional song and dance. Write to CDSSA, 505 8th Avenue, New York, N.Y. 10018, for information, for a catalogue of books and records that they sell, and for news about the song and dance camp which they hold each summer at Pinewoods near Plymoth, Massachusetts

* On the whaling filmstrip There She Blows, mentioned in vol. II #2, Laurie Seidman wrote the text and Bill Stoneberger, a former teacher and president of Hawkill Associates, integrated fine old paintings, photographs and ships logs with folk songs to produce a vivid picture of the daily life of crewmen aboard a whaler. (ages 8 through 80). Write Hawkhill Associates, 125 Gilman St. Madison, WI 53705 for catalogue listing this and other filmstrips.